# Journal of Sukṛtīndra Oriental Research Institute

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यज्ञं दधे सरस्वती

SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE
(Research Centre recognised by the University of Kerala
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Kuthapady, Thammanam, Kochi-682 032, Kerala, India.

# Sukṛtīndra Oriental Research Institute

Kuthapady, Thammanam, Kochi - 682 032, Kerala, India

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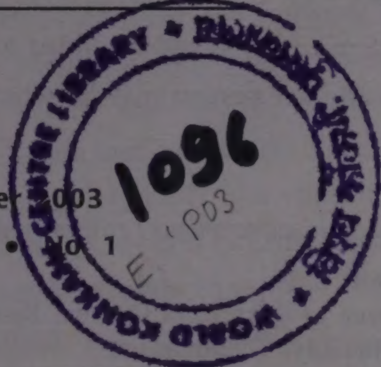
The Library of the Institute contains a number of rare books and a collection of Sanskrit manuscripts (palm leaf) on various subjects.

Cover Picture : Source - *Pallava Architecture by Alexander Rea*






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Journal of Sukṛtīndra Oriental Research Institute

*Editor : Dr. V. Nithyanantha Bhat*

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# Editor's Note

Dr. S. Radhakrishnan once observed:

> *There is a popular superstition that India concentrated on abstract meditation, dwelt in supralunar solitudes and cared more about the other world than their world....to suggest that Indian thinkers negected the empirical and exclusively concentrated on the transcendental is not fair to the great achievements of India in sciences which relate to the world of experience.*

Recent publication of the eminent scholar Dr. K.V. Sarma titled *Science Texts in Sanskrit in the Manuscripts Repositories of Kerala and Tamilnadu* is an evidence to prove that Indians have a rich scientific tradition and that India's contribution to science is amazingly large. Dr. Sarma has identified as many as 3473 science texts in Sanskrit (on subjects like Astronomy, Mathematics, Medicine, Veterinary Science, Chemistry, Physics, Architecture and so on) from the manuscripts repositories of Kerala and Tamilnadu alone, out of which only 7% have been printed. It is a consolation that now various Research Institutes and organizations in India have taken up the work of unravelling this hidden wealth that we have inherited from our ancestors.

*Kochi - 32,*
*15-10-2003*

***Dr. V. Nithyanantha Bhat***
*Editor*

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# Contents

# Understanding of God and World in Dvaita of Madhva

*Dr. D.N. Shanbhag*

India is reputed, since the beginnings of history, for its immense wealth of several physical sciences as well as different philosophical systems. Among the manifold systems of Indian philosophy, *Vedānta* is quite prominent and popular too. It has its own schools depending upon major doctrinal differences. The well–known schools of Vedānta are : *Dvaita, Advaita, Viśiṣṭādvaita, Kevalādvaita, Dvaitādvaita* and *Śaktiviśiṣṭādvaita*. Among them, the school of *Dvaita Vedānta* was propounded and propagated by Madhva who flourished from 1237 A.D. to 1318 A.D.

Madhva was born in Pajaka, a village near Udupi in the Udupi District of the present Karnataka state. His occult powers and extra-ordinary intellectual powers came to light in his childhood itself. At the tender age of five, after the thread ceremony, he began to study the ancient lore of India and also standard texts of different systems of Indian philosophy. He found that his contemporary world of scholars had accepted the *Advaita Vedānta*, the 'monistic illusionism' of Śaṅkara as the true Indian philosophy preached by ancient scriptures and other

acceptable authorities. But Madhva's unbiased and objective study of the same scriptures and authoritative works made him revolt against the contemporary scholarly world. His study revealed to him the real import of scriptures and authorities. He became convinced that they do not at all preach the 'monistic illusionism' as understood by Sankara. On the other hand, they advocate pure and undiluted realism, theism and pluralism. Accordingly he propounded his Dvaita Vedānta which is 'Theistic realism and pluralism' or 'Realistic theism and pluralism'. Madhva composed as many as thirty-seven works to demonstrate the truth of Dvaita Vedānta. In one word, his Dvaita is God-centred. It is a perfect type of theism where God is all-in-all, omnily omni. Madhva has repeatedly revealed that he is the third incarnation of god Wind, the first and the second being Hanūmān and Bhīma.

For Madhva, God identified with Viṣṇu, is the one and the only supreme principle. He is the supremest reality. None is superior or equal to Him. He is fully independent, omniscient, omnipresent, omnipotent and so on. He is infinitely endowed with virtues infinite in number. No defect He possesses. Everything in this world, both sentient and insentient is dependent upon Him not only for its functioning but even for its mere existence. God is beyond description; but attempts have been made to describe Him. Words cannot express Him; mind cannot conceive Him; intellect cannot cognise Him. All attempts have failed to comprehend Him fully. But He is very much present in this world both far and near. His love and anger are visible through their effects. His help is acknowledged. Eventhough He is invisible, He is visualised by His devotees.

Even though He is beyond the reach, He is reached by His votaries. All apparent incongruities are fully congruous in God Viṣṇu. He is not merely Madhva's God, but World-God *par excellence*, infinitely good and benevolent.

As said above, Madhva's Dvaita Vedānta is God-centred. God is the pivot on which entire world revolves. He is independent and distinct from the world, but not unconnected and unrelated. Entire world eventhough distinct from Him, depends upon Him, as Madhva declares, for its origin, activity and cognition. In no way the world of matter and souls can remain independent of Him. Hence in Madhva's Dvaita Vedānta understanding God and understanding world cannot be treated separately. The two are in a way inter-related. God demonstrates His majesty through the world and the world proves God's majesty through its manifold aspects of helplessness. This absolute and full dependence of the whole world on God has been highlighted by Madhva in his significant two-fold division of categories itself as independent (*svatantra*) and dependent (*paratantra*). God Viṣṇu alone is independent in all aspects. He is self-existing, self supporting, self-functioning, self-maintaining, self-activating, self-cognising, self-sporting and so on. Everything is connected to Him and is dependent on Himself. He is exclusively and absolutely independent. At the same time everything else is *paratantra* or *paramātmatantra* or wholly and completely dependent upon God. It depends upon God, for its origin, existence, destruction, functioning, knowledge, ignorance, bondage, liberation and so on. Thus Madhva divided categories as two-fold, independent (God) and dependent (world), to serve a great purpose. He could have divided

categories as done by some of his predecessors, into real and unreal, sentient and insentient, being and non-being, eternal and non-eternal, and so on. Madhva has pointed out the great purpose of his two-fold division as independent and dependent. He states - "He who understands that the entire dependent category is fully under the control of God Viṣṇu gets liberated from worldly bondage". (*Ya etatparatantraṁ tu sarvameva hareḥ sadā / Vāsamityeva jānāti samsārānmucyate hi saḥ // - Tattvaviveka,* concluding verse). Thus the purpose of Ontology is to understand the glory of God's majesty revealed through the manifold activities of the world. According to Madhva, the Epistemology also serves the same purpose. At the end of his *Pramānalakṣaṇa* dealing with Dvaita Epistemology, he lays down that he has dealt with the various aspects of epistemology to help an aspirant to secure true knowledge of God (*Brahmasiddhaye*) and thereby attain liberation, the final goal of human life through devotion to God generated and nourished by the knowledge of God and His *māhātmya* or majesty. Madhva declares that Epistemology reveals that God is the supreme reality. He is independent, omniscient, omnipotent and omnipresent. He possesses infinite number of attributes. He is absolutely free from defects and inadequacies. Souls and matter are real but entirely dependent upon God. God, souls and matter are distinct from each other. God cannot be described in words. But attempts are made to describe Him. He cannot be known, but he has been made subject of knowledge and is actually known to secure liberation. God is distinct from all else but not unconnected nor unrelated. He cannot be comprehended fully; but even

partial comprehension of His majesty is enough to secure liberation, the final goal of human existence. He can do, undo and even can do otherwise, but He does in a definite way. The apparent opposites felt in the case of God are completely compatible in Him. All paradoxes lose their teeth in the realm of God. His majesty is inscrutable. It defies logic; it is infinite in each and every sphere; it cannot be finitised by human imagination however fertile may it be. That is the God of Indian seers followed by Madhva.

Madhva acknowledges that the world consists of mainly two units, one constituting sentient souls (called here 'man' for convenience) and the second one made up of insentient matter. According to him both are dependent upon God. But the dependence is not of the same type. The dependence of insentient matter for its functioning on some external agency is accepted by thinkers all over the world. It has become no issue to debate. But according to Madhva even the existence of matter is dependent on God. The Upaniṣadic seers have declared God to be the 'cause' of the entire world, for its origin, maintenance and even destruction. [Viśvasya kartā bhuvanasya goptā // (– *Muṇḍaka*, I.i.1); Tasmin viśvamidaṁ śritam // (– *Chāndogya*, III.xv.1); Viśvamevedaṁ puruṣaḥ tadviśvamupajīvati // (– *Mahānārāyaṇīya*, 11.2). This is accepted by all schools of Vedānta. In this context one must note Madhva's views regarding man's dependence on God, because both are recognised as sentient and sentients can exist and function independently. But the truth is, throughout the world every man experiences his lack of independence in matters like, not only birth and death, but even in living as he pleases. Bādarāyaṇa followed by Madhva has pointed out that if man

were independent, he would have enjoyed only pleasure by avoiding all sorrow. [*Itaravyapadeśāddhitakaraṇādi-doṣapraśaktiḥ // Brahmasūtra,* II.1.22] The Śvetāśvatara Upaniṣad declares : "Man is not a master of even his own joy or sorrow" [*Ātmāpyaniśaḥ sukhaduhkhahetoḥ* // I.2]. Madhva asks two thought-provoking questions to thinkers all over the world : "If God Visnu is not the supremest, how could the world come under His control ? If it is not under His control and is independent of Him, how is it that it does not enjoy uninterrupted and eternal happiness ? [*Yadi nāma paro na bhavet sa hariḥ kathamasya vase jagadetadabhut / Yadi nama na tasya vaśe sakalaṁ kathameva tu nityasukhaṁ na bhavet // – Dvādaśastotra,* V. 5]. Man is similar to God but not fully. Man is a doer but not freely. In qualities, man is both similar and dissimilar to God. In functioning, he is both free and dependent upon God. These statements may appear to be strange and amazing, but they are true to fact and they reveal the unique glory of God's majesty. The Upaniṣads have declared : "God has no legs, but runs fast; He has no hands, but holds tight; He has no eyes, but sees clearly; He has no ears, but hears distinctly". That is the uniqueness of God ! To convey the nature of man's dependence on God, Madhva, after a careful study of ancient scriptures, has introduced two concepts viz. *bimba-pratibimba-bhāva* and *datta-svātantrya*. According to the former man is dependent upon God as a reflection is on the original and according to the latter, man functions as an agent by the freedom granted to him by God.

The *bimba-pratibimba-bhāva* or 'original and reflection relation' between God and man discovered by Madhva

should be understood properly. It implies that God alone is independent and man is fully dependent upon Him. It also implies that God is distinct from man. But it does not further imply that man is completely dissimilar to God. True, the original is distinct from the reflection; at the same time there are some similarities between the two. So too there are some similarities between God and man which made some, as Bādarāyaṇa points out, to advocate identity between the two. He states : *Tadguṇasāratvāttu tadvyapadeśaḥ prajñāvat* (*Brahmasūtra*, II.iii.29). It means : the fundamental distinction between God and man does not mean absolute dissimilarity as existing so to say, between light and darkness, being and non-being, or between day and night. Eventhough God and man are absolutely distinct, the two are not absolutely dissimilar. The two possess some *guṇa-s* or qualities which are similar in nature. For example, knowledge, bliss, and the like are possessed by both God and man, eventhough the magnitude and intensity of the qualities may vary from God to each man. So Madhva stresses that *jñānānandādibrahmaguṇa-s* (qualities like knowledge and bliss which are similar to those possessed by God) are possessed by man. Further, Madhva following Bādarāyaṇa points out that man exists as long as God exists. It means both are equally eternal. Madhva has also clarified the other implications of this 'original-reflection relation' existing between God and man. Firstly it is endless and so God and man exist unseparated for eternity. Because, in the ordinary world the existence of the reflection depends upon the reflecting agency. For example, the reflection of a face in a mirror depends upon the mirror. It exists as long

as the mirror exists. It is not so between God and man. Secondly, again in the ordinary world, the reflection is a life-less appearance even when the original is a life-ful existent. These defects are not found in the 'original-reflection relation' between God and man. Firstly, it does not depend upon any external agency; man's nature (*svarūpa*) itself is the reflecting agency and thus the relation between the two is eternal as man and his nature are eternal. Secondly, on the authority of the Ṛgveda where this relation is mentioned, Madhva clarifies that man cannot remain passive and actionless like a reflection. He has to be active and dutiful. The Ṛgveda states : "Each man is a reflection of a form of God and he should visualise that particular form" [*Rūpaṁ rūpaṁ pratirūpo babhūva tadāsyu rūpaṁ praticakṣaṇāya* (VI,47,8ab)]. It means : firstly God has innumerable forms which have reflections in the form of innumerable men. Secondly, each man has a sacred duty towards his counterpart viz. God's form. He must visualise it to secure liberation, because man's liberation depends upon God's grace. Madhva has also discovered one more unique feature involved in the 'original-reflection relation' existing between God and man and that is, man should serve as the rain-drop projecting the rain-bow. Madhva gives the message that every man should receive auspicious qualities from God's divinity, duly cultivate them and manifest them even when living in the mortal world. That is, man should try to become godly and divine. Rightly has it been considered that this peculiar relation between God and man is one of the major contributions of Madhva to, not only Indian philosophy but even to world philosophy. Thus man is dependent on God,

is similar in some aspects to God, has a duty towards God and can secure liberation through God's grace. So understanding man is conducive to understanding God.

Coming to the second concept of 'dattasvātantrya' or 'bestowed freedom', it does deserve careful scrutiny. When it is asserted that man is completely dependent on God, a pertinent question does arise : "What about man's agency or doership ? Does he enjoy any freedom to function as he likes ? If yes, does it not mean that to that extent he is not dependent on God ? If not, why should he be the recipient of the fruits of his actions ? Verily the agent or doer is the recipient of the fruits of his actions. Indeed, as you sow, so you reap."

Madhva recognises the fact that man being sentient has the capacity of being an independent agent of his actions. It is also true that scriptures declare that man alone reaps the fruits of his actions. Thirdly, the scriptures have laid down injunctions and prohibitions with reference to only man which he has to obey to enjoy the desired fruits. Then what about man's full dependence on God ? Madhva reminds that independence of God does not rob away man's agency or doership from him. He states : "As independent and all-controller, God is the agent of all actions; but it should be accepted that man is also an agent" (*Jīvo'pi kartā*). This may appear a paradox. But it is true that both God and man are agents. God is the independent agent whereas man is a dependent agent who functions by the freedom (*svātantrya*) bestowed (*datta*) on him by God.

For clarification Madhva points at the illustration given by Bādarāyaṇa in his aphorism "*Yathā ca takṣobhayatah* (II.iii.40). The illustration mentions a carpenter, who is both free and dependent. He has the freedom to use his skill and also his instruments to demonstrate his skill. But he is not absolutely free and independent. He has to work as directed by his employer. To that extent he is not free nor independent. Thus it is observed that a carpenter is both dependent and independent in the matter of his functioning. So too is the case with the man who has to reap the fruits of his actions. Here there is a slight difference between the two relations, one between God and man and the other between the employer and the carpenter. Verily, the carpenter's potency, skill, instruments etc. have nothing to do with the employer. They are certainly not given by the employer nor are they controlled by him. But in the case of God and man, all that man possesses and uses as an agent are the gifts granted by God to him. He is *Īśādhīnakartā* or 'Doer controlled by God". Hence it should be understood that man functions independently being controlled by God and with the potencies and faculties gifted to him by God. In this sense as an agent, man is both free as well as dependent.

Theism all over the world believes God being immanent in the world. He is indweller and all-pervasive. But His immanence is not just passive residence. Indian scriptures have befittingly called God to be *antaryāmin* or 'inner controller'. It means that God controls the entire world by dwelling inside each and every category in this world, both sentient as well as non-sentient. This all pervasive inner-controllership of God has been expounded

by Madhva following the Vedic dictum. "Nothing functions without God" (*Na ṛte tvat kriyate kiñcanāre – Ṛgveda,* X.112 9). Even the insentient matter functions being activated by God through its presiding deities (*abhimanidevata*-s). Madhva declares : "God Viṣṇu possesses supreme powers. He dwells in all things. He activates the inherent potencies of each and every individual, whether sentient or insentient. Every activitiy materialises because of God." (*Tatra tatra sthito viṣṇuḥ tattatśaktiḥ prabodhayan / Eka eva mahāśaktiḥ, kurute sarvamañjasa // Brahmasūtrabhāṣya,* II.iii.11). Madhva is emphatic in his assertion regarding men or sentient souls : "Creation, maintenance, dissolution, control, ignorance, knowledge, bondage, liberation, joy, sorrow, obscuration and enlightenment – all these of all sentients, whether abridged or elaborated, happen only because of God Viṣṇu" (*Sṛṣṭih sthitih saṁhṛtiśca niyamojñanabodhane / Bandho mōkṣaḥ sukhaṁ duhkhamāvṛtirjyotireva ca / Viṣṇunāsya samastasya samāsavyāsayogataḥ // – Tattvasaṁkhyāna,* concluding verse).

A doubt may arise : "How can there be 'creation' or 'origin' of eternals like sentient souls and insentient matter ? Verily, 'eternal' means having no 'creation', no 'beginning', nor 'origin'. If eternals are also created or originated, they will lose their very eternality. When Madhva classified God alone as independent, he implied that all else including eternals depends upon God during all stages including creation or origin. God is all-creator. Then, how to reconcile the all-creatorship of God with the creationlessness of eternals ?" This is a dilemma to be solved by all theists, who believe in the supremacy and all-creatorship of their

Godhead. In other words, in what sense should the creation of eternals be explained? And Madhva as a true theist has taken the dilemma by its horns and has shown the way of reconciliation through the concept of what is called '*parādhīnaviśeṣāpti*' which explains with full satisfaction the 'creation' of eternal entities. The term 'parādhīnaviśeṣāpti' means 'acquiring a new trait or complexion that depends on God.' Here the noteworthy feature is that the substance does not acquire newly its basic essence (*svarūpa*) but only its specific traits (*viśeṣas*).

It is well said : "The most important point to note in connection with the doctrine of Parādhīnaviśeṣāpti is that the special kind of change or creation applies to the aspect of the Viśeṣas (traits) only that have been assumed by the substance in question and not to its basic essence or Dharmisvarūpa. Were it not so, the entire change would have been more directly termed as "*Parādhīna-svarūpāntarāpatti*". The specification of the change as (Parādhīna-) *Viśeṣāpti* instead, is, therefore, *significant*. The point is that it is no the Viśeṣyakara (substratum) that is produced by the acquisition of the new traits (*apūrvaviśeṣa*), but only the "whole" (*Visiṣtakara*)... The concept of Parādhīnaviśeṣāpti has been specially introduced by Madhva to reconcile the Brahman (*Sa idaṁ sarvaṁ asṛjata*) in a special 'Pickwickian' sense of the term." (– Dr. B.N.K. Sharma, *Philosophy of Sri Madhvācārya*, Motilal Banarsidass, Delhi, 1991, pp. 228-9).

A pertinent question does arise : "What about the status of man vis-a-vis God when he attains the state of liberation?" Anybody may presume that liberation itself

empowers man to be free from all types of strings including even those that bind him to God. Secondly, there is a belief that liberation means enjoying bliss, that too uniformly by all liberated souls. But Madhva makes it clear that such presumptions and beliefs are not valid and acceptable. Because firstly, the scriptures declare that liberation is nothing but man's attaining his own inherent or natural form, pure and unadulterated (*"Svena rūpera abhiniṣpadyate"* – *Chāndōgya Upaniṣad,* VIII, 12.3). Further, man's inherent nature is indestructible and he exists in liberation without being separated from his unique qualities (*Avināśi va are ayamātmā anucchittidharma"* – *Bṛhadāraṇyakopaniṣad*, IV.ZV.14). It is relevant to note that Madhva, on the authority of sound scriptures has discovered that men are divided broadly in three graded categories : superior (*uttama*), mediocre (*madhyama*) and inferior (*adhama*). Among them the superior and the inferior are eligible for liberation whereas the mediocre revolve in this worldly bondage. There is also a difference between the liberation secured by the superior and that obtained by the inferior. The former is full of bliss whereas the latter is filled with misery. The bliss or the misery of the liberated is also not uniform. As their inherent nature differs from one another, so too the bliss or the misery differs in intensity and magnitude. Anybody may ask : "Where does the God matter here ? Verily the liberated have achieved what they deserved and are enjoying or suffering befitting to their liberated state, granting that they are basically superior and inferior". Madhva is aware of this query and has given a suitable answer. He has emphasised that everything connected with man including

his bondage and liberation are dependent on God. Only because of this fact, God alone is acclaimed as independent, all else including *man during all states* to be dependent on God. Man exists because of God; he aspires liberation because of God's mercy; he secures liberation because of God's grace; and he enjoys bliss or suffers misery being bestowed by God. Madhva declares regarding superior souls : "God grants knowledge to the ignorant, liberation to the knower, and bliss to the liberated" (*Ajñānaṁ jñānado viṣṇuḥ jñānināṁ mokṣadaśca saḥ / Ānandadaśca muktānāṁ sa evaiko janārdanaḥ // – Brahmasūtrabhāṣya,* I.i.1.).

Hence even in the liberated state man exists distinct from God, but not unconnected to God. Further Madhva has also made it clear that *bhakti* or devotion of the superior souls, even though a sure means to liberation does not terminate on attaining liberation. Devotion is endless. Even the liberated remains filled with devotion to God and enjoys bliss, its fruit, due to the grace of God. Madhva asserts : "By devotion man gets mediate knowledge; thereby devotion matures; thereby visualises God; thereby again devotion ripens; thereby, secures liberation and thereby gets filled with pure devotion, which is of the essence of bliss and an end in itself" (*Bhaktyā jñānam tato bhaktistato dṛṣṭistataśca sa / Tato muktistato bhaktiḥ saiva syāt sukharūpiṇī // Anuvyākhyāna,* III.4).

Similar is the case with the inferior souls who cultivate hatred towards God and secure liberation full of misery inflicted by God because of their hatred. So even the liberated are not independent of God and do not exist

detached from God, eventhough they remain distinct and different from Him. Thus man's relation with God is eternal and everlasting. Hence true understanding of God involves true understanding of man too. Thus in the Dvaita of Madhva we find a true holistic approach in understanding of both God and world as a whole with two parts distinct but not unrelated.

Perseverance is the root of prosperity, of gain, and of what is beneficial. The man that pursueth an object with perseverance and without giving it up to vexation, is really great, and enjoyeth happiness that is unending.

– **From** ***Mahā Subhāsita Samgraha Vol. I***

# Āgama, the Source of Temple Cult of South India

*Dr. B.R. Sharma*

The word Āgama is derived from अ + गम् with the primary suffix अण्. It means, philologically of course, 'coming towards'. The term is generally applied to a class of literature that was regarded as sacred and secret, in which the esoteric knowledge and secret doctrine, realised and acquired by the giants of wisdom of the past is kept hidden. This knowledge, which has stood the test of spiritual experiment of ages, is not narrowed by limitation, *kāla* and *deśa* and it is, as is called in Vedic terminology, *ajara* and *ayatayāma*. Truly, it neither becomes worn out nor does turn stagnant and stale. This inexhaustible fountainhead of human knowledge of the highest level, which could be acquired by one through *sādhana*, the spiritual experiment, transcends unhindered the domain of time and dominion of mundane existence. The *jīvan-muktās*, the realised souls, having acquired this knowledge, reach the highest goal of life, a goal which cannot be satisfactorily described by means of words of mouth, यतो वाचा निवर्तन्ते तद्धाम परमं मम. This ultimate, goal of life, *paramamdhāma*, emanates a light far more brilliant and penetrating than the rays of thousand suns. The sun from

which the physical world derives life-force and energy, and the myriads of luminaries shining high in the heaven are but sparks of reflexions of that great reality – तमेतं भान्तमनुभान्ति सर्वं यस्य भासा सर्वमिदं विभाति –

This knowledge, which leads one to the path of Ultimate Reality, is handed down through the lineage of *ṛṣis* and preserved in the books written in a language, pregnant with deep meaning, not easily intelligible to an uninitiated. The *ṛṣis,* in search of eternal truth, in quest of ultimate reality, living in the depths of forests, *tapovanas,* were not enamoured of ephemeral temptations of life. The knowledge acquired by the *ṛṣis* by intuition in their depth of meditation, in their height of spiritual ascendancy, and accumulated by the unbroken tradition, is jealously guarded and preserved in the ancient scriptures inherited by the world. A *ṛṣi,* when he reaches this status in his spiritual experience, gets wider and deeper vision with no special effort, just as one who has climbed the altitude of a high mountain obtains excitingly beautiful panorama of Nature's own paintings expanding all-round and gradually fading beyond the visible horizon. This knowledge, all-pervading and all-possessing is known as Sanātana in Sanskrit, and is qualified as *kāla-deśātīta:* passing beyond the limit of time and clime. A *Sādhaka,* who acquires this eternal knowledge, irrespective of his origin and social status, becomes a *ṛṣi* in Aryan tradition. Our scriptures assure such a *sādhaka* that once he reaches this stage of the highest spiritual experience, his salvation, his release from the bondage of cycle of life and birth, is a logical and natural consequence of his attainment. The path of truth and immortality subsequently will never forsake him सत्यस्य

पन्था न त्वा जहाति। अमृतस्य पन्था न त्वा जहाति – that is what our scriptures say. Referring to such a person Śaṅkarācārya said in plain words that he would certainly accept him as his spiritual Guru, whatever be his origin चण्डालोस्तु स तु द्विजोऽस्तु गुरुरित्येषा मनीषा मम। This again explains the bold statement of Varāhamihira, that great astrologer, who gives high compliments of *Yavanas,* the foreigners, saying "यवनाः सत्यवचसः ऋषिवत्तेऽपि पूज्या स्युः" This was the tradition of the originators of Shri Vaiṣṇava cult in the south, which has its religious teachers in its hierarchy canonised even from the lowest cadre of the caste-ridden society.

The word *āgama,* which has later gained a special significance in Sanskrit is applied not only to the Vedas, but also to any class of literature of sacred nature, that has preserved the knowledge which had come down by tradition for the good of humanity. Thus the Tantra literature, for example, belonging to the School of esoteric and secret doctrine, though may not fully subscribe to the Vedic tradition and to the trodden path of Vedic orthodoxy, is included under the fold of the *āgamas.* Similarly, the literature dealing with the branch of knowledge pertaining to the temple cult, temple architecture and iconography is again called *āgama* in Sanskrit. In fact the word *āgama* has become a technical term, in a way, implying the above two branches of literature, losing is earlier wider and comprehensive connotation.

The *āgama* literature pertaining to temple cult is vast, and claims to be of divine origin just as the Vedas, which are said to be *apāuruṣeya,* not man made and have many ancillary works such as *śrāuta, gṛhya* and *dharma*

composed by men; similarly the *āgama* literature too comprises another category of works of human authorship which treats mainly what are called *vidhi* and *prayoga*. The works coming under the first category are generally called *Saṁhitas*, or compilations dealing with almost all the topics pertaining to the temple cult, ranging from philosophy, occultism and magic to temple architecture, iconography, festivals and priestcraft. Unlike the *Vedic Saṁhitas* which are compilations of mantras composed mainly in praise of nature divinity, the *āgama saṁhitas* are more or less compendia dealing with a number of topics and are treated as books of authority, like law books, in all matters concerning the temple cult. Therefore, the *āgama saṁhitas* are more comprehensive and prevasive in nature since they rise to the height of spiritual liberation, occultism and magic power as also descend to the mundane level of ritual dogma, architecture, iconography, townplanning, *varṇāśrama dharma* and rules and regulations concerning the priestly life. Therefore, *āgamas* are more of practical nature, not meant for the exclusive use of a privileged class.

The philosophical speculation and metaphysical discussion emerge from the minds with a penetrative sharpness urging to know the origin of the boundless universe in which a man is no more than a tiny spark or an atom. The inquisitiveness of a thinker of old truly wanders wide, and soars high in the vastness of the universe pining to know and understand the nature of the universe, its source or origin, the architect and craftsman who framed it, and the material with which it was built. These are the primitive speculations grossly imbibed, sometimes, with deep philosophical and metaphysical truths, sometimes

confronted with sighs of despair but often brightened with a spark of hope of discovering clues to the riddles relating to the origin and dissolution of the universe, to its creator and to the ultimate truth. This intriguing cosmogonic speculation is well-recorded in the Ṛgveda, the most anciet Aryan literary monument. The diffident *rsis* of Ṛgveda, express their desperate feelings saying that even God Himself may or may not know the conclusive answer to these queries. The Ṛgveda says:

को अद्धा वेद क इह प्रवोचत्
कुत आजाता कुत इयं विसृष्टिः
अर्वाग्देवा अस्य विसर्जनेना-
था को वेद यत आबभूव ।।
इयं विसृष्टिर्यत आबभूव
यदि वा दधे यदि वा न
यो अस्याध्यक्षः परमेव्योमन्-
त्सो अङ्ग वेद यदि वा न वेद ।।

(RV. X. 129. 6-7)

"Who is it knows? Who here can tell us surely?
From what and whence this universe has risen?
And whether not till after it the Gods lived?
Who then can know from what it has risen?"
"The source from which this universe has risen
And whether it was made, or unmade,
He only knows, who from the highest heaven
Rules, the all-seeing lord-or does not He Know?

(Tr. by Kaegi, the Ṛgveda p. 90)

Thus it is the usual practice in the old religious literature including post *saṁhita* (Vedic) literature which speaks of theology or deals with philosophy or treats dharma, either to begin with the story of creation or refers to it at some convenient place in the body of the work. This age-old practice is only continued by the *saṁhitas* of *āgama.* The *āgamic saṁhitas* begin with the cosmogonical account which always is inseparably linked up with the theoretical philosophy. This is the starting point in almost all *saṁhitas.*

As regards the theory of creation, i.e. cosmogony, or the theory of philosophy, it may be said that it is all a woolly expression borrowed from the previous Vedic and post-Vedic sources including *Purāṇas.* We come across a bundle of theories undigested with added confusion often contradicting what has already been stated in the *saṁhitas* belonging to the same school. It is an admixture of several schools of philosophy and of cosmogonic accounts and the best term which is self-explanatory for what we meet with in the *āgamic saṁhitas* is *mythologizing philosophy.* It is true that we come across different narrations in these samhitas; while some of these emphasise the theories tending more towards the Sāṅkhya way of thinking some others markedly differ from this. All the same, though often we meet with a tendency leaning towards the Advaita Philosophy in some of the samhitas, we must confess here, it is that school of philosophy which was propagated by Ramanuja that ultimately dominates the thinking in the *samhitas.* The three-fold functions of Purāṇic Trimūrtis have been passed over by the *saṁhitas* to what is termed as *vyūha* consisting of Saṁkarṣaṇa, Viśvaksena, Pradyumna

and Aniruddha. The āgamic mythology exceedingly colourless and monotonous in narration lacks even in the slightest touch of poetic charm. It is nothing more than a purile expression of immature mind wanting imagination.

The *āgama* literature is divided under three sects viz., Vaikhanasa, Pancaratra and Saiva. While the first and the third are self-explanatory, the second is ambiguous in meaning, although it has become almost a synonym for the southern Vaiṣṇava cult. Among these, it may be pointed out, Vaikhānasa is older in the sense that the *ṛṣi* Vaikhānasa, who was supposed to have founded and propagated this branch of *āgama*, is a *ṛṣi* going back to the Ṛgveda. The term Vaikhānasa has, of course become in later literature a symbol of purity of life, and innocence and simplicity of conduct as is evident from the usages such as वैखानसं किमनया व्रतमाप्रदानात् found in the Śākuntala of Kālidāsa. The Vaikhānasa Saṁhita literature traces its adherence to the Taittirīya śākhā of the Yajurveda and has its own Kalpasūtras. The mode of worship and the festivals in the temples where the Vaikhānasa priests hold the hereditary right are strictly performed according to the rules laid down in these saṁhitas, which hardly deviate from the Vedic tradition. The saṁhitas in this branch, though not innumerable, are more compact and comparatively less dilatory.

Now coming to the Pāñcarātra, we may say that the literature of this school has imbibed more of Tāntric practices; its origin, and its affinity to any one Veda, unlike the Vaikhānasa, is not definite. In fact, the continued efforts of the followers of Pāñcarātra school, and their arguments

for establishing the Vedic authority for the practices and canons prescribed in the Pāñcarātra, presuppose the doubt complex haunting the mind of those who adhered to this system. In this respect it follows the trend of the great Tāntric literature that is replete with amazingly rich symbolism and bewilderingly obtruce mysticism. One may certainly feel that among the followers of different systems of philosophy and way of life a sort of complex or mental obsession widely prevailed as is evident from their unabated efforts to trace and establish *Veda-prāmāṇya* for whatever system of philosophy and way of life they followed and practised. This was honestly done in order to obtain the seal of approval of orthodoxy, which always regarded the Vēdic authority as supreme and final. This open surrender to the Vedic authority tended in a way to exercise an overt pressure on the unfettered thinking of the followers of this school. But ingenuity of thinkers always triumphs and ultimately prevails. In the boundless ocean of Hinduism there is room enough to swim wide and dive deep and where one can have abundance of fresh air and full freedom for profound thinking and sound judgement.

It is an admitted fact that any secret doctrine keeps its tenets and teachings hidden in symbols and wrapped in an expression the obvious meaning of which would often be quite misguiding. The key to these expressions is always kept zealously guarded by the teachers to be handed over only to the deserving disciples. And this is briefly explained by the old saying: धर्मस्य तत्त्वं निहितं गुहायाम् ।

It is not possible to trace Vedic authority for many of the practices enjoined in these saṁhitas but they are not

less virtuous or less authentic than those enjoined by the Vedas. We may, in this connection, draw your attention to the *ācamana-mantra* with which we start our sandhya and begin our rituals. This mantra widely differs in different parts of India. In Nepal some of the Brahmin priests of Viṣṇu temples pronounce ऋग्वेदाय नमः। यजुर्वेदाय नमः। सामवेदायनमः। अथर्ववेदाय स्वाहा। and sip water from the folded palm of their right hand. In south India all Brahmins including the Maharashtrian recite 24 names of Viṣṇu, and only known exception to this are the Havyaka Brahmins of Kanara. Where is the Vedic authority for reciting ओम् श्री केशवाय नमः as the ācamana-mantra? These names are taken from the āgama and are clearly sectarian, although they are recited by all irrespective of the sects they belong to. We must therefore, admit without any compunction that the Tantra and the Pāñcarātra were two independent but parallel streams which often commingled with the main stream of Vedic tradition. Just as it is difficult to preserve a living and progressive language uncontaminated and pure, so is an ancient tradition that comes down through centuries whether in the South or in the North. It cannot remain purely Vedic or otherwise. The temple architecture, the festivals, the mode of worship and many such other things connected with this cult are purely South Indian which we should rightly be proud of. The *saṁhitas* dealing with temple-cult are universally accepted in the South as in Orissa, but in the latter case some of its distinct features which are different from the Southern must be acknowledged. The South Indian culture and the way of life strictly restricts itself to vegetarianism; whereas that was not the case with the Vedic India. While the Vedic Aryans were

largely meat-eaters, the Dravidians in the South were mostly vegetarians. The atrocities a man committed in the name of religion during the performance of rituals have long been liquidated by introducing mute but suggestive symbols. The offerings of boiled and coloured rice with broken pieces of Kūṣmāṇḍa only remind us of the earlier primitive inhuman practice. Symbols were the secret code words employed in all religions all over the world. The key to the language of the symbols was kept hidden by the adepts and handed over only to the initiated after a great trial, that too when the teacher felt fully confident that his disciple was worthy of being in-charge of the great heritage. One may die along with the secrets rather than hand over them to a wrong disciple विद्याया सार्धं म्रियेत न विद्यामूषरे वपेत् । This was the strict instruction passed by the adept to his disciple. When the symbolical expressions are literally carried out to the extreme without being able to unearth the true meaning hidden therein, utter absurdities of the blind practice shake one's feelings and faith in the wrongly interpreted old customs. Therefore, we have to accept these different schools of thoughts, whether streamed through the Tāntric or the Pāñcarātra systems, for what they are really worth without bothering whether their teachings were supported and sanctioned by the Vedas. There is no reason why we, for that matter any one, should not be proud of the ancient school of mysticism expressed in the Tantra and the Bhakti school expounded by the Pāñcarātra. The *āgama saṁhitas,* as available to-day, leaving out the portion dealing with the mythologizing philosophy, which, in fact, is a classic example of confounded mind with contradictory statements, are

essentially South Indian. We must accept them as they are, realizing that they were the contributions of the *āgamas* to the vast Hindu-culture. The *Puruṣa sūkta* which is included in the rituals of worship only reminds us, echoes to our ears, the unity in diversity in the apparently, but not truly, contradictory Hindu way of life.

While the modern trend is to belittle the past achievements of India, through subtle propaganda shrewdly infiltering the main stream of Indian culture made by the adherents of a political philosophy foreign to this soil with occasional and well-guarded praise for India's heritage with the object to misguide the younger generation only exposes the deep-hidden world-wide conspiracy for undermining and destroying the very foundation of the age-old Indian tradition. The degenerated Hindu Orthodoxy, with its narrow outlook fortified with depth of ignorance and timidity to speak the truth was strangely passed for true way of Hindu life, for Sanātana Dharma. It has contributed not a little to shake up the very foundation of Hindu faith in its tradition and create a feeling of despisal and contempt in the mind of younger generation towards whatever, good or bad, that was associated with this unsocial element by name orthodoxy which has long found shelter in the stagnant back-waters of the great stream of Hindu thoughts. The harm this degenerated orthodoxy did and is still doing to Hinduism, is much more than what is being attempted by the organisations which have found place in the country to estrange India's mind by distorting and misrepresenting the facts that were held sacred, true and dear by the thinkers of the world.

The temple architecture of South India, is an expression of an integrated existence of religion, mystic and secular way of life, that ultimately leads a man to perfection. Some of the famous temples in the north and north-eastern parts of India and Nepal, which are accepted as examples of architectural beauty and wonder, are marred by the depth of vulgarity carved in relief on these murals, pillars and towers whereas the temples in the south, - Tamil Nadu, Andhra and Karnataka are examples, to a very great extent, of expressions of purity of life with their figures depicting *Purāṇic* stories and legends and at the same time these southern temples represent the proud monuments of architectural skill and ingeniousness of the builders of these temples. They are truly the undisturbed spiritual centres reminding the glories of that great, divine Architect Tvaṣṭṛ, who is said to have fashioned this universe. The temples of South India, leaving a very few, have received very little publicity outside the regions where they are located, whereas the architectural remains, dilapidated buildings, tombs and burial grounds of North India have received wider publicity in India and abroad. I took the opportunity while serving at Tirupati, the great pilgrim centre of India, to visit the temples of Tamil Nadu, Andhra and Karnataka and was wonder–struck with the marvels of our proud heritage strewn all over the south. The silpasastra, i.e. the temple architecture, is still living in the south and I am sure the authorities running these temples, the religious Endowment Boards, and the State and Central Governments will do their best to patronise and preserve this great art of South India before it vanished from this land.

# Contribution of Kerala to Sanskrit Literature

*G.M. Bhat*

"Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear"

Similar is the fate of the outstanding contribution of Kerala to Sanskrit literature. Very little is known about it outside Kerala. Even during the early centuries of the Christian era, the people of Kerala had taken to the study of Sanskrit classics enthusiastically. Later from he 8th century A.D. downwards there flowed a rich stream of Sanskrit works embracing almost all branches of literature. The famous works of the great Advaita philosopher Sankara are too well-known to be recounted here. The princes and rulers of small kingdoms in Kerala greatly encouraged original writing in Sanskrit and this resulted in a great number of poets producing longer poems and shorter lyrics, the extent of which is so vast that it is impossible to give an exhaustive account of them here. The outstanding contributions alone could be referred to in a brief note such as this.

The Mahakavyas of Kālidāsa and Bhāravi greatly influenced many imaginative minds in Kerala and the result

was an output of a number of Mahākāvyas. The earliest of them is the *Kṛṣṇavilāsa* of Sukumāra Kavi describing in a simple and charming style the story of Kṛṣṇa. Unfortunately the poem is incomplete. Sukumāra lived before Śaṅkarācārya. The poet was an admirer of Kālidāsa and has imitated that prince among poets in many places. Just as Kālidāsa's *Kumārasaṁbhava* begins with the auspicious word "asti", the *Kṛṣṇavilāsa* too begins with the same word. There are many descriptive passages in *Kṛṣṇavilāsa* that remind the reader of similar passages in *Raghuvaṁśa*. The Yudhiṣṭhiravijaya is a specially noteworthy poem remarkable for its alliteration. It belongs to the variety called "Yamaka Kāvya". While Bhāravi and Māgha the master poets have only a few stanzas composed in this manner, the *Yudhiṣṭhiravijaya,* on the other hand, containing about one thousand verses, has everyone of its stanzas marked by alliteration. In spite of its Yamakas the verses are easily intelligible. Imitating Vāsudeva Bhaṭṭatiri, the author of Yudhiṣṭhiravijaya, a later poet named Nārāyaṇa Kavi composed a Yamaka Kāvya in 15 cantos dealing with the story of the Ramāyaṇa upto the overthrow of Rāvaṇa. The poem is Sītāharaṇaṁ. Special mention must be made of the devotional poem Nārāyaṇīyaṁ, by Nārāyaṇa Bhaṭṭatiri, which is both a Kāvya and a Stotra. It summarises the story of the ten avatāras of Viṣṇu as described in the *Bhāgavata Purāṇa.* A prolific writer by name *Rāmapāṇivāda,* who belonged to the 18th century wrote the *Rāghavīyaṁ,* a Mahakavya describing the exploits of Rāma. Rāmapāṇivāda has 28 works to his credit. Another Mahākavya by the same author is *Viṣṇuvilāsaṁ* describing the ten avatāras of Viṣṇu. A certain Naṁbūdiri,

Madhavan Adithiri by name, who studied Sanskrit under a princess of Cranganore, Manoramā by name, has left back a poem, the *Uttaranaīṣadhīyaṁ*, a sequel to the famous *Naīṣadhīyaṁ* of Sri Harṣa and in close imitation of it in point of style. The poems *Viśākhavijayaṁ* of Keralavarma Koyithaṁpuran and the *Āṅgalasāmrājyaṁ* of Rājarāja Varma are proof enough to show that the tradition of Sanskrit scholarship among the royal personages has not disappeared. The former of these poems describes the achievements of a King of Travancore and the latter, the rise of British power in India.

There have been many attempts at imitating Kālidāsa in writing a Sandeśa Kāvya and among these the *Śukasandeśa* of Lakṣmīdāsa stands first and foremost. The other Sandeśa Kāvyas, worthy of mention, are Kāmasandeśa of Matṛdatta, a contemporary of Nārāyaṇa Bhaṭṭatiri and a Mayūrasandeśa of Srīkaṇṭha. Deviating from the beaten track of Sandeśa Kāvyas, a new path has been struck in a poem called *Cātakasandeśa:* a householder in extreme poverty, unable to support his family, sends a message to a King of Vanchi.

Of the devotional poems, stotras, composed by writers of Kerala there is a galore; and we shall be contented with the mention of only the most important of them. The earliest in the list is the *Mukundamāla* of Kulaśekhara. Opinion is divided regarding the time of this royal writer. Some place him before Śaṅkara and others after him. Imagination and devotion are combined in the work, *Kṛṣṇakarṇamṛta* of Lilaśuka, also known as Bilvamaṅgala. He was a contemporary of Padmapada the disciple of

Śaṅkarācārya. The most outstanding among the devotional lyrics is the *Nārāyaṇīyaṁ* already referred to, composed by Nārāyaṇa Bhaṭṭatiri under the most extraordinary circumstances. It is said that the author sat rapt in devotion in front of the deity at Guruvayoor and composed ten verses daily, describing the avatāras of Viṣṇu and addressed to that deity. This spontaneous outburst of praises went on for 101 days, and there are 101 Dasakas in the *Nārāyaṇīyaṁ*. The poet was afflicted with rheumatism and it was for curing this disease that the poet resorted to such a course, and the poet was cured at the end of that period! Nārāyaṇa Bhaṭṭa found an imitator in a prince of Travancore. That prince was Svāti Tirunal who composed his *Bhakti Mañjarī* in 1000 verses praising Sri Padmanābhasvāmi of Trivandrum. This royal author has also composed about 200 songs, in various ragas, which are easier to sing than those composed by Dikshitar though both are in Sanskrit.

A number of Sanskrit plays were also written in Kerala. Of these the most ancient are the *Subhadrādhanañjayaṁ* and the *Tapatīsaṁvaraṇaṁ* of Kulaśekhara Varma of Vanchi both dealing with episodes in the *Mahābhārata*. The theme of the first as the title indicates is the story of the love between Arjuna and Subhadrā, that of the latter is the love between Saṁvaraṇa and Tapatī. None but a Keralaputra with his habitual mood of gaiety will have the boldness to take liberties with a traditional story of the type of *Rāmāyaṇa*. Śaktibhadra, a contemporary of Śaṅkarācārya, wrote his play the *Āścaryacūḍamaṇī* giving full reins to his imagination. The merit of the play lies in its stageworthiness. Another play worthy of mention is

the *Sītarāghavaṁ* written by the polymath Ramapāṇivāda dealing with the story of the Rāmāyaṇa. He has also written shorter plays *Candrikā* and *Līlāvatī* and a farce the *Madanaketucaritaṁ*. The distinguishing characteristic of this author's writings is that he follows Kālidāsa rather than Bhavabhūti in his style.

Scholars know that the Campū - a composition containing a mixture of prose and verse - is a unique literary genre in Sanskrit. Kerala writers exhibited their skill in writing Campu works. The *Bhāgavatacampū* of Rāmapāṇivāda the *Pūrvabhāratacampū* of Mānaveda, the Zamorin of Calicut, and the *Vidhuvaṁśacampū* of Kesavan Nambūdiri deserve mention. The Kerala authors have also evolved their own type of a Sanskrit composition, known as "Prabandhaṁ" which is similar to Campū in being a mixture of prose and verse, but unlike the Campū, it is shorter and is fit for a mono-act. These Prabandhas are used by the Cākyārs in their Kūttu - a kind of witty mono-act. Nārāyaṇa Bhaṭṭatiri, Rāmapāṇivāda, and Parīkshit Tampurān are the writers who are the most prominent in this line. Among these Prabandhas there is one written by Nārāyaṇa Bhaṭṭa, which deals with the Śūrpaṇakhā episode. The poet has managed to write this composition without nasal sounds "Niranunāsika", since here Śūrpaṇakhā, deprived of her nose by Lakṣmaṇa, is the speaker.

Among the minor varieties of Sanskrit play, the "Bhaṇa" has found favour with the Kerala writers who have produced many Bhaṇas. Of these the *Sṛṅgāratilaka Bhaṇa* of Bhaskara and *Rasasadana Bhāṇa* of Godavarma are noteworthy. Special mention must be made of a

strange play in 5 acts having a theme from the lower world. Here a rat is the hero and the villain in the shape of a snake carries away the heroine, the rat's spouse. The name of the play is *Subalavajratunḍa.*

In the field of Śāstras, the Kerala writers have not been so prolific as in the other branches. The versatile writer Nārāyaṇa Bhaṭṭatiri wrote a work on Mīmāṁsā Śāstra. The name of the work is *Mānameyodaya.* The famous Prabhākara, founder of the Prabhākara system of Mīmāṁsā, is said to have belonged to Kerala. Nārāyaṇa Bhaṭṭatiri had produced a work on grammar, the *Prakriyāsarvasvaṁ* which is a commentary on Paṇini Sūtras. On seeing this work, the famous commentator of Paṇini, Bhaṭṭōji Dīkṣita, is said to have expressed a desire to see the author of *Prakriyāsarvasva.* Both were contemporaries. Nārāyaṇa Bhaṭṭa has also written a Dhātu Kāvya to illustrate the use of the most common verbs in various tenses.

Besides writing original compositions, Kerala writers have written excellent commentaries on standard works. Śaṅkarācārya is pre-eminent among the commentators. Others that deserve mention and are decidedly first rate, are Govinda Bhattatiri, also known as Talakkulattūr Bhaṭṭatiri whose *Daśādhyāyi* a commentary on the *Bṛhat Jātaka* of Varāhamihira, is famous; Purṇānanda Sarasvatī, whose commentaries on the *Meghasandeśa* and *Mālatīmādhava,* are classics in themselves; Rāmavarma Parikshit Taṁpurān whose commentary on Abhijñāna *Śākuntaḷaṁ* has a distinct quality of its own; Nīlakaṇṭha Sōmayāji whose commentary, *Āryabhaṭīya Bhāṣyaṁ* is famous; and Rāghavānanda who wrote his commentary

*Kṛṣṇapadi* on *Bhāgavata Purāṇa.* If there is anything in Sanskrit that is monumental for Kerala, it is Śaṅkarācārya's Bhāṣya on the *Brahmasūtras* not to speak of his commentaries on the Gītā and the principal Upaniṣads.

In the field of prose Kāvyas, Kerala has very little to offer. The only book published is *Rāmakathā* of Vāsudeva. Pūrnāṇanda Sarasvatī is said to have written a prose version of *Mālatīmādhava.*

Mention must be made of an outstanding work on the Tantras, the *Tantrasamuccaya* of Chennas Nārāyaṇa Naṁbūdiri, who was a poet attached to the court of Zamorin of Calicut. The book is written in verse. It has become an authoritative work on Tantras.

It is impossible to give in a short sketch an adequate idea of the wealth of Sanskrit works produced in Kerala. Only the most important have been noticed. Apart from the actual works composed here, Kerala has rendered another signal service to Sanskrit and that is the preservation of large number of Sanskrit works, in the form of manuscripts on palm-leaves, which will enrich Sanskrit literature when published by research workers.

> Build not hopes on your efforts; all depends on His Grace. Who kills his ego, he wins the omnipotent Lord as his Protector.
>
> – ***Guru Nanak***

# TAMIL BRĀHMĪ AND ITS DEVELOPMENTS

*Dr. P. Visalakshy*

The genesis of the writing systems of all the native Indian languages is the Brāhmī script. Diringer considers the period of its origin as between 8th century B.C. and 6th century B.C. Bühler also considers it as of 8th century B.C. One can get inscriptional evidence for Brāhmī from 5th century B.C. onwards. For example, Piprahwa Buddhist vase inscription obtained from Basti district of Uttarpradesh and the Badli inscriptions found in Ajmer district of Rajasthan are of 5th century B.C. The Mahasthana stone plaque inscriptions found in the Bogra district of Bengal and the Sohgaura copper plate inscription obtained from the Gorakhpur district of Uttarpradesh, the Eran coin legend and the Taxila coin legends are of the 4th century B.C. A good number of inscriptions are found from 3rd century B.C. onwards i.e., from the period of Aśoka. The Brāhmī script had regional variations. They can be broadly classified into two major groups: the Northern and the Southern, though scholars like Iravatham Mahadevan used the term 'Southern Brāhmī' in a narrow sense to include only one variety of South Indian Brāhmī.

## Southern Brāhmī

The Brāhmī characters found in Deccan and Southern India belong to this group. Diringer classifies Southern Brāhmī into two major groups such as Konkan-Deccan-Andhra type and the Kaliṅga or Drāviḍi type. By 'Southern Brāhmī' what Iravatham Mahadevan means may be the Konkan-Deccan-Andhra type and for him Tamil Brāhmī is yet another variety. It is more convenient

to reserve the name 'Southern Brāhmī' as a cover term for all the Brāhmī varieties found in the regions South of the Vindhyas. Similarly, since we are not sure about the details of Dāmili or Drāviḍi script found in the list of scripts given in ancient works, it may be more appropriate to avoid such names to indicate any of the Brāhmī varieties existed in South India. Here the term Southern Brāhmī is used in a wider sense to include Konkan - Deccan - Andhra type, the Kaliṅga type, the type of script found in Bhaṭṭiprolu inscriptions and the variety found in Tamil cave inscriptions (Tamil Brāhmī). According to Iravatham Mahadevan, Tamil Brāhmī and Southern Brāhmī are two independent developments from Mauryan Brāhmī whereas Bhaṭṭiprolu type is a Post-Tamil Brāhmī variety having independent development with the former. The Konkan-Deccan-Andhra type was in existence from 2nd cen. B.C. to 1st cen. A. D. and its spread was in regions like Konkan, Western Deccan and in a sizable part of Karnataka and Andhrapradesh. i.e., the territories under the former Andhra dynasty. Inscriptions in this variety are found even in Gujarat and also in western and southern parts of Maharashtra. Nanaghat cave inscriptions (Pune District, 150 B.C.), the cave inscriptions of Nasik and Pitalkhora are in this type. Same is the case for Amaravati and Veṅgi inscriptions.

Kaliṅga variety is used in the Kaliṅga region comprising a major portion of Orissa and a sizable part of Andhra Pradesh. According to Diringer, Mamallur and Bhaṭṭiprolu inscriptions are in Kaliṅga variety but disagreement persists in the case of Bhaṭṭiprolu. The inscriptions of Śātavāhanas belong to the Kaliṅga variety. The cave inscriptions found in different parts of Tamilnadu and the Edakkal cave inscriptions of Kerala are in Tamil Brāhmī script. It is also known as 'Tamil Cave Brāhmī' . The period of these inscriptions ranges from 2nd cen. B.C. to 4th cen. A.D. For example, inscriptions of Arittappaṭṭi, Māṅgulam and Muthalakkulam are of 2nd cen. B.C., Alagarmalai and

Tirupparankunṟam are of 1st cen. B.C., Jambai and Muttuppaṭṭi inscriptions belong to 1st cen. A.D, Anamalai and Mannarkoil inscriptions 2nd cen. A.D., Edakkal and Kunnakkudi 3rd cen. A.D., Arachalur, Ammankoil paṭṭi and Nekanurpaṭṭi are of the 4th cen. A.D. In the present paper, discussion is limited only to Tamil Brāhmī and the scripts developed from it.

**Tamil Brāhmī**

As the name suggests, Tamil Brāhmī is a variety of Brāhmī script specifically intended for writing Tamil. The existence of this script was first discovered by Robert Sewell in 1882 from Māṅguḷam near Madurai. Subsequently in 1894 Fawcett discovered the rock inscriptions of Edakkal in Wynad and the Government Epigraphist Hultzsch identified them as Tamil Brāhmī. Following this, a lot of cave inscriptions in this script were discovered from different districts of Tamilnadu such as Madurai, Thirunelveli, Karur, Salem, Erode, Vizhippuram, Putukkoṭṭai, Sivaganga, Thiruvannamalai, Thiruchirappalli etc. So far 89 inscriptions in Tamil Brāhmī are discovered. In addition to the cave inscriptions this variety is also found in coins, potteries, seals, rings and other ornaments. In the multilingual coins of the Śatavāhanās and the potteries obtained from Aricamedu, Uraiyur, Karur etc., and in the seals and ornaments obtained from Karur and Kadathur the Tamil Brāhmī characters are inscribed.

**Characteristics of Tamil Brāhmī**

1. In Tamil Brāhmī, letters for the voiced and aspirated stops found in Brāhmī are absent except for the occurrence of 'dha' and 'sa' for representing loan words such as dhammam and Sālakan.
2. Additional symbols are found for the Dravidian consonants ṟ, ḷ, ḻ and ṉ.

3. The Tamil Brāhmī has no letters for diphthongs 'ai' and 'au'. But 'ai' which occurs in consonant vowel combination is marked by a subsidiary symbol.

4. Unlike in Brāhmī, the short and long distinction for vowels 'e' and 'o' can be seen by making use of a diacritic mark 'puḷḷi' (dot). In other off shoots of Brāhmī, long vowels are derived from short vowels but in this script short 'e' and 'o' are derived from their long counterparts with the help of puḷḷi.

5. Puḷḷi is also used to represent pure consonants i.e., consonants without vowel 'a'.

6. 'Āytam' a variety of 'h' (the exact phonetic quality is not known) mentioned in Tamil grammatical treatises including Tolkappiyam is not characterised in Tamil Brāhmī.

The inventory of Tamil Brāhmī characters are as follows :

Vowels a, ā, i, ī, u, ū, e / ē, o / ō (8 Nos).

Consonants k, ṅ, c, ñ, ṭ, ṇ, t, n, p, m, y, r, l, v, ḻ, ḷ, ṟ, ṉ

(18 Nos)

Subsidiary symbols for vowels ā, i, ī, u, ū, e / ē, ai, o / ō and the puḷḷi. Since 'dha' and 'sa' are found only marginally and that too in loan words they are not included in this inventory.

No uniform opinion is found regarding the scripts developed from Tamil Brāhmī. According to one view Vaṭṭeḻuttu, ancient Tamil and Grantha are its off shoots. But for some others, Grantha script has its development from the Konkan-Deccan-Andhra variety. For yet another group the origin of Grantha is from Proto-Telugu-Kannada characters. Regarding Tamil script, though everybody agrees with its close links with Tamil Brāhmī there exists a view that it is a later formation for which both Vaṭṭeḻuttu and Grantha scripts have contributed. The opinion is unanimous

among the modern palaeographists regarding the genesis of Vaṭṭeḻuttu as from Tamil Brāhmī. Leaving aside the voiced and aspirated stops for which letters are absent in Tamil Brāhmī, it appears that other letters of Grantha script exhibit more resemblance to Vaṭṭeḻuttu the direct descendant of Tamil Brāhmī than that of Proto-Telugu-Kannada. Eg. u, o, ña, pa, ma, la and va.

| Vaṭṭeḻuttu | Grantha | Roman |
|---|---|---|
| [illegible] | ഉ | U |
| [illegible] | ഒ | O |
| [illegible] | ഞ | ña |
| [illegible] | പ | pa |
| [illegible] | [illegible] | ma |
| [illegible] | ല | la |
| [illegible] | വ | va |

Hence Vaṭṭeḻuttu, Grantha and ancient Tamil are considered here as derivations from Tamil Brāhmī.

**Vaṭṭeḻuttu**

Initially Vaṭṭeḻuttu was used in the entire Tamil country. But subsequently its use became more profuse in the Cera and Pāṇḍya regions. At a later stage when Malayalam became a separate language (around 11th century A.D.), Vaṭṭeḻuttu, in addition of its being the script of Tamil language, became the script of Malayalam also. The most ancient inscription in Vaṭṭeḻuttu so far noticed, according to Mahalingam, is an epitaph of 4th century A.D. at Thirunatharkaunṟu. Iravatham Mahadevan is of the view that Vaṭṭeḻuttu inscriptions commence from 5th cen. A.D. and has given specimens of 7 inscriptions belonging to 5th century A.D. such as Sittanavasal, Thiruchirappalli, Perumukkal, Arasalpuram, Eraṭṭimalai, Edakkal and Eḻuttukallu. He has also given specimens of 5 Vaṭṭeḻuttu inscriptions belonging to 6th cen. A.D. They are Indalur, Paṟayanpaṭṭu, Thirunatharkunṟu, Pillaiyarpaṭṭi and Tamaṭakallu. The earliest known official records in Vaṭṭeḻuttu discovered so far are those of Pāṇḍya king Jaṭilavarma Parantaka I who ruled in the last part of 8th cen. A.D. The Thiruppurankunṟam inscriptions of Maranjadaiyan (770 A.D.) and Thirunandikkarai inscription of Vikramāditya Varaguṇa (893 A.D.) are also in Vaṭṭeḻuttu. A good number of inscriptions in this script can be seen both in Kerala and Tamilnadu. Egs. Vazhappalli Śāsana (832 A.D.), Tarisappalli Śāsana (849 A.D) Thiruvattuvay Śāsana (861 A.D.), Sucindram inscription of Rajaraja I (999 A.D.), Veeraraghava inscriptions of Kodungalloor (1225 A.D.). The two Vaṭṭeḻuttu inscriptions recently discovered by Vedacalam at Thirupuvanam Puthupavanesvara temple near Madurai are of 10th century A.D. Vaṭṭeḻuttu inscriptions are seen even in Chitradurga and Kolar districts of Karnataka.

With regard to manuscripts in Vaṭṭeḻuttu script, those survived are only a few in number. It is due to the fact that in South

India the material used for writing was Palm-leaf and though there exist a few exceptions, its normal longevity is only about 500 years. In the ORI & Mss. Library, Thiruvananthapuram, there are only 5 manuscripts in Vaṭṭeḻuttu and they are Netrarogacikitsa (Ms. No. 23077), Marunnum mantraṅṅaḷum (Ms. No. 21501), Rāmacaritam (Ms. No. 19005) Ciṟakkal Granthavari (Ms. No. (13384) and Puṟayāṭṭudeśam mathiramattam Granthavari (Ms. No. 22965).

The name 'Vaṭṭeḻuttu' might be due to the round shape of its letters. L.A.Ravivarma opines that the original name might have been 'Veṭṭeḻuttu' since according to him its origin was as a chisel-type script. However the round shape is comparatively difficult for carving with chisel when compared to linear and square types. Round shape of the letters is more suitable for writing on palm-leaves with stylus. Hence 'Vaṭṭeḻuttu' is more a stylus-type script than a chisel-type one. So the assumption of L.A. Ravivarma in this respect is not on sound basis. During the period of recorded history the spread of Vaṭṭeḻuttu was mainly in Cera and Pāṇḍya regions and hence it was also referred to as 'Cera-Pāṇḍy a' script. 'Nānam-Mōnam' is yet another name of Vaṭṭeḻuttu. At a later stage i.e., when its spread was narrowed down to the Southern parts of Kerala it was also called 'Tekkan Malayāḷam' .

Subsequent to the fall of Pāṇḍyas, Colas established supremacy over the Pāṇḍya territories (from 11th cen. A.D.). The Tamil script used by the Colas gradually got acceptance in the Pāṇḍya territories and Vaṭṭeḻuttu was gradually replaced by the Tamil script. During this period, the Cera empire too disintegrated and consequently the close contact once existed among the people of Cera country began to loose and this separation was more between the people who reside on the east and the west of the Western ghats. This resulted in having more contacts between

the people of the former Cera territories who reside on the eastern part of the Western ghats with the people of the former Pāṇḍya regions which resulted in the spread of Tamil Script and the replacement of Vaṭṭeḻuttu in the Cera territories lying east of the Western ghats. Thus Vaṭṭeḻuttu was gradually replaced in the Tamil regions and this process might have completed by about 15th century. However Vaṭṭeḻuttu continued to be in use for writing Malayalam to a limited extent till the end of the 18th century. Malayāṇma (Malayāḻma) and Koleḻuttu, the two regional varieties of this script were in vogue for a still further period.

**Koleḻuttu**

The Koleḻuttu variety might have come into existence by about 17th century. Though there exists a few inscriptions, this variety is mainly found in the writings on palm-leaves. In the initial period of its development, Koleḻuttu was used by the Hindu sovereigns for writing their grants. Though not very popular, it was found among the Muslims of the Northern Travancore regions and of the erstwhile Cochin state. Koleḻuttu was in vogue among the Mappilas of Malabar till the end of the 19th century. It is said that the Mappilas of the regions in and around Talassery and Lakshadveep used this script till recently. It is possible that the term Koleluttu might be to indicate the letters incised by long iron stylus called in Malayalam as 'Nārāyam' or 'Eḻuttāṇi' .

**Malayāṇma**

Malayāṇma is a regional variety of Vaṭṭeḻuttu used in the Southern parts of Kerala. It is also known as 'Malayāḻma' . The records and correspondences of Travancore government were in Malayāṇma up to 1819 and it was during the reign of Svāti Tirunāḷ Mahārāja, the Malayāṇma script was completely replaced by Malayalam for official purposes. Though a few inscriptions existed

in Malayāṇma like Munchiramatham plate, this script was mainly used to write on palm-leaves.

**Characteristics of Vaṭṭeḻuttu**

1. Vaṭṭeḻuttu system of writing was in existence for more than 1300 years (5th century A.D. to 18th century A.D) and thus among the ancient Indian scripts, it might have the longest existence even exceeding that of the Brāhmī script.

2. Vaṭṭeḻuttu system of writing has separate numeral symbols of its own and barring a few symbols they do not exhibit much similarity with those commonly found for Grantha and Tamil scripts.

| Vaṭṭeḻuttu | Arabic | Grantha / Tamil |
|---|---|---|
| ൧ | 1 | ௧ |
| ൨ | 2 | ௨ |
| ൩ | 3 | ௩ |
| ൪ | 4 | ௪ |
| ൫ | 5 | ௫ |
| ൬ | 6 | ௬ |
| ൭ | 7 | ௭ |
| ൮ | 8 | ௮ |
| ൯ | 9 | ௯ |
| ൰ | 10 | ௰ |
| ൱ | 100 | ௱ |

3. Voiced and aspirated stops do not have letters in Vaṭṭeḻuttu as they are not required for Tamil language. But at the same time the four consonants peculiar to Dravidian (ṉ, ṟ, ḷ, ḻ) got representation.

4. In the case of vowels, letters are found only for 9 vowels. They are a, ā, i, ī, u, ū, ē, ai and ō. No separate letter is found for au since it is not essential for Tamil.

5. In the early period, basic letters for 'e' and 'o' represent long vowels and contrary to other systems of Indian writing, their short forms are derived from the long ones by adding a dot (puḷḷi) to their basic letters. However exempting a few inscriptions like that of Edakkal, majority of the Kerala inscriptions do not exhibit any distinction between the short and long forms of 'e' and 'o' i.e., the use of 'Puḷḷi' is rarely found in the Kerala region.

6. The use of 'anusvāra' in order to denote the first constituent nasal in homorganic clusters and also to represent word final m is absent in Vaṭṭeḻuttu. Instead of anusvāra the concerned nasal itself is used.

7. As in Tamil Brāhmī the use of Puḷḷi for representing pure consonants is noticed in some of the inscriptions whereas in some others, mostly those of Kerala, it is not found.

8. In geminates and clusters the constituent consonant letters are written in full one after another in a linear way. Here too the use of Puḷḷi is not seen in many of the inscriptions.

9. In clusters and in geminates, the subsidiary symbols for vowels are added to the last constituent.

10. The subsidiary symbols representing vowels do not show any regularity.

11. Though āytam ( a type of h) is mentioned by all ancient Tamil grammarians, no symbol is found in Vaṭṭeḻuttu.

12. The existence of letters having similar shape to denote different sounds creates difficulties in reading Vaṭṭeḻuttu documents. For example, the letters for pa, va, na, and ya show close resemblance. Similarly the letters of ka and ca also exhibit similarity.

May be due to such deficiencies Burnell considers Vaṭṭeḻuttu as an imperfect alphabet.

**Ancient Tamil Script**

Bühler considers the ancient Tamil script as a direct descendent from Tamil Brāhmī. According to him it had a parallel development with Grantha script and Vaṭṭeḻuttu. But Burnell considers it only as an adaptation of Grantha script to Tamil language and is heavily influenced by Vaṭṭeḻuttu. Iravatham Mahadevan considers the evolution of Tamil Script as from both Grantha and Vaṭṭeḻuttu. Whatever it may be, it is a fact that the Tamil Script has the characteristics of both Grantha and Vaṭṭeḻuttu. Bühler considers the period of origin of Tamil Script as around 4th or 5th cen. A.D. Its origin was in the Pallava/ Cola region and later it spread to the entire Tamiḻakam exempting Kerala. By about 15th century it became the sole script of the Tamil language totally replacing Vaṭṭeḻuttu. The modern Tamil Script is a continuation of the ancient Tamil script.

Inscriptions in Tamil script are found mainly from the 7th century onwards. Iravatham Mahadevan states that Tamil inscriptions are subsequent to 6th cen. A.D. But Mahalingam points out the existence of two labels in Thiruchirappalli and in his opinion they are of the 6th century A.D. Kāśakkudi plates of Nandivarma Pallava Malla II (730-796 A.D.), the Kuṟam plates of Paramesvara I and the Bahur plates of Nṛpatungavarman (9th

cen.A.D.) are written both in Tamil and Sanskrit, the first being in Tamil characters and the second being in Grantha script. Similarly early Cola copper plates are partly in Tamil script as in Leiden plates of Rajaraja I (985-1016 A.D.), Anbil plates of Sundara Cola 960 A.D, Tiruvalaṅgad plates of Rajendra Cola I (1012-1043 A.D.), Tirukkalar plates of Rajadhiraja I, Kulottunga I, Rajaraja II and Kulottunga III. The Cola official documents from 11th century onwards are in Tamil characters. Later Pāṇḍya inscriptions also are in Tamil script such as the inscription of Veerapāṇḍyadeva at Sucindram, inscription of Vishnu temple at Tiruppatisaram (1128 A.D.) and the copper plate grant of Veerapāṇḍya (1470 A.D.). Some of the documents of Vijayanagara kings like the Charter issued by Mallikarjuna (1418 A.D.) and two others issued by Sadasiva (1546 A.D.) are in Tamil characters. Most of the records in subsequent period found in the present Tamilnadu region are in Tamil language and in all such documents the script used is Tamil.

**Characteristics of Tamil Script**

1. As in Tamil Brāhmī and in Vaṭṭeḻuttu, the voiced and aspirated stops are absent since they are not required for Tamil language.

2. No symbol is found for anusvāra .

3. Separate letters are used for short and long forms of e and o .

4. The use of Puḷḷi is almost regular and is similar to that of Tamil Brāhmī.

5. As in Vaṭṭeḻuttu and Tamil Brāhmī, clusters are represented by writing the letters in full and arranging them in a linear order. In such clusters, symbol for puḷḷi is placed above the first constituent.

6. Though representation of āytam is not regular in early stages, subsequently it is marked with three dots.

7. The Numerals are identical with those of Grantha script.

8. In the inventory of characters some of the letters resemble with Grantha characters and the rest show similarity with those of Vaṭṭeḻuttu.

**Grantha Script**

Among the scripts originated from Brāhmī, Grantha script has the unique distinction of preserving a good number of Brāhmī characteristics. The term Grantha is of Sanskritic origin meaning a book or bundle of palm-leaves. Grantha script was used in the entire Tamilnadu and Kerala regions and also in the Tulunadu region of Karnataka. This script was used for writing Sanskrit language. Grantha letters were also utilised in Vaṭṭeḻuttu and Tamil inscriptions for representing Sanskrit sounds appearing in loan words. The genesis of the writing systems of South East Asian countries like Srilanka, Maldives, Myanmar, Cambodia, Malaysia, Siam and Indonesia is considered as the Grantha script. So also, among the Indian scripts Malayalam and Tigaḷāri are originated from this script. It has also contributed partly in the formation of Tamil script. There exist different views on the origin of Grantha script. According to one view the Grantha script is originated from Tamil Brāhmī and Bühler states that it has a parallel development with Vaṭṭeḻuttu and ancient Tamil script. According to Mangalam it is a resultant of a gradual evolution of the scripts of the Mauryan-Śātavahana-Ikṣvāku periods. A.H. Dani traces the development of Grantha script from the square headed letters of 4th - 5th centuries A.D. as found in the Guntur region of Andhrapradesh to the stone inscriptions of Kanchi, Mamallapuram and Tiruchirappalli and the copper plates of the Pallavas and from them according to him both Tamil and Grantha scripts were originated. For Sivaramamurthy, in addition to Maurya-Śātavāhana-Ikṣvāku-Early Pallava types of characters Bhaṭṭiprolu and Tamil cave characters had also contributed in the formation of Grantha script. For Sriman Narayanamurthy the origin of Grantha script is from Proto-Telugu-

Kannada script of the 4th cen. A.D. as found in the Veṅgi inscriptions. According to Iravatham Mahadevan, Grantha and Proto-Telugu-Kannada scripts are originated from Southern Brāhmī i.e., Deccan-Andhra variety. For Burnell, Grantha script was originated from Cera character, which according to him was a variety of the cave character, used in the Cera kingdom during the early centuries of Christian era. Based on the geographical distribution of the Grantha script, it is more logical to consider it as a natural evolution from Tamil Brāhmī, the spread of which was almost identical with that of the Grantha script. But doubt may arise for such a conclusion since Tamil Brāhmī has only the letters required for Tamil language, whereas in Grantha script, letters are found for all the Sanskrit sounds including the voiced and aspirated stops. But one has to bear in mind that the varga classification of ancient Indians clearly indicates that they consider the voiceless unaspirated stops as the core elements and hence the consonants are labelled as ka-varga, ca-varga, ṭa-varga etc. While considering the origin of Grantha script one has to demarcate the consonants and vowels found in Tamil language from those which are additionally needed for representing Sanskrit. When comparisons are made on that basis, it appears that the Grantha characters for which equivalents are found in the Tamil inventory show more affinity to Vaṭṭeḻuttu, i.e., to a script developed from Tamil Brāhmī. The characters additionally required for Sanskrit might naturally be secondary derivations or loans from other sources for which the most probable one is the Proto-Telugu-Kannada due to its close geographical proximity. Thus the primary source of Grantha script might be Tamil Brāhmī. But at the same time, in the use of anusvāra and in the pattern of cluster formation Grantha script closely follows Telugu-Kannada pattern.

Considering the shape of letters, Grantha script can be classified into two varieties, the square and the round. The square variety was more popular among the Hindus and the round variety

among the Jains of Arcot and Chennai regions. The famous work Alphabetum Grondonico Malabaricum printed in 1772 in the Polyglot Press, Rome is in the Grantha script and the letters of this work are of the square variety. Depending upon the geographical variations the Grantha script can be broadly classified into four types : Pallava, Cola, Pāṇḍya and Tulu-Malayalam (Western). During the course of further development of Tulu-Malayalam variety, some minor changes occurred between the Tulunadu characters and the Kerala characters. The Kerala variety was termed as Malabar Grantha or Ārya eḻuttu. This Ārya eḻuttu variety of Grantha script by about 14th century was adopted to write Malayalam language (Attiyaṟamaṭham Granthavari, Ms. No. 15880, 1382 A.D.); Kuḻikkāṭṭillam Granthavari, Ms. No. 17865 , 1469 - 1572 A.D). Thus the modern Malayalam script is a natural development of the Grantha script with some additional letters for representing sounds peculiar to Dravidian. Similarly the Tigaḷāri script prevalent during 12th century to 17th century A.D in the South Canara district of Karnataka and in the Kasargode region of Kerala can be considered as an offshoot of the Grantha script since Tigaḷāri was formed chiefly out of Ārya eḻuttu variety of Grantha with some admixture of Tulu-Grantha and Kannada.

The earliest form of Grantha characters so far noticed is that of the Pallavas and might be of 6th or 7th century A.D. But according to Mahalingam five labels found from Thiruchirappalli are the earliest specimens since for him one is of 5th cen. A.D. and the others are of 6th Century A. D. According to Mangalam the origin of Grantha script was in the 7th cen. A.D. Based on the period of development, Grantha script can be classified into four varieties : Archaic variety, Middle variety, Transitional variety and the Modern variety. The type of script which existed before 7th cen. A.D. belongs to the Archaic variety. The inscriptions on the copper plates of Palakkaḍa and Daśanapura (6th cen. A.D.) belong to this type. According to one view, specimens of this variety can be

found in Badami inscriptions (6th cen. A.D.) and in later Veṅgi Śāsanas. So also is the case with Pallava inscriptions of Mahabalipuram and Kanchipuram. The Thiruchirappalli labels cited by Mahalingam are also of this Archaic variety. The inscriptions of 700 A.D. to 950 A.D. can be grouped under the Middle variety. The early inscriptions of Cola kings belong to this category. The Kuṟam Copper plates of Paramesvara I (third quarter of 7th cen. A.D.) and the Pallava inscriptions of 8th century A.D. are of this type. The Kasakkudi plates of Nandivarma Pallava Malla (8th cen.A.D.) are also in the Middle variety of Grantha. The Śāsanas of the first descendents of the Pāṇḍya kings belong to the Transitional variety. Most of the Śāsanas of the Cola kings such as the Madras museum plates of Uttamacola and Tiruvalangad plates of Rajendracola show the features of the Transitional variety of Grantha. The period of the Transitional variety can be considered as from the middle of 10th century to the middle of 13th century. Since then, it is the period of Modern Grantha. The letters one finds in palm-leaf manuscripts are of this variety. Till recently the Modern Grantha was used in printing.

## Characteristics of Grantha Script

Unlike Brāhmī and Nāgarī the use of which are not restricted to Sanskrit alone, the Grantha script is used only to write Sanskrit language and to write Sanskrit loan words in Vaṭṭeḻuttu and Tamil inscriptions and thus it has a special status of being the only Indian script solely used for writing Sanskrit. From the palaeographic point of view this is considered as an important script since it directly or indirectly influenced the evolution of the scripts of different languages both in India and abroad. So also in Grantha script many of the characteristics of Brāhmī are found retained without much distortions. Most of such Brāhmī retentions are shared by the scripts of the South Indian languages like Telugu,

Kannada and Malayalam either directly through Southern Brāhmī or through the influence of Grantha script. Following are a few Brāhmī features preserved in Grantha script.

1. In gemination and clustering of consonants, clear preference is found in Brāhmī for vertical arrangement. This feature is retained in Grantha script. Eg. க/க (KKA), ட/ட (ṬṬA), ஞ/ஞ (GGA). But there are a few exceptions as in சவ (TVA), ந்ய (NDHA), கூ (TTHA).

2. Another significant aspect of Post-Mauryan Brāhmī is a short line vertically placed above the second constituent letter in clusters for indicating the first constituent ' r̥ '. This pattern is found almost as such in Grantha. Eg. ஞீண (GĪRṆA), வுவுரு: (GHURGHURAḤ). But during Maurya period no clear distinction is found between the first constituent and second constituent occurrences of r. The first constituent 'r' can also be represented in Grantha after the second constituent letter.Eg. உாஞ-டு௦ (MĀRGAM), கஉ-டு௦ (KARMAM).

In three-consonant clusters the first constituent r is marked in between the second and third constituents. உாஞ'ஞ௦. (MĀRGAM ), ωஉ'உ௦ (DHARMAM ).

3. Another feature of Post-Mauryan Brāhmī retained with some modifications in the Grantha script is the representation of the second constituent r in clusters. Eg. ெந(த்ர௦ (NETRAM) , (வ்ரஜந௦ (VRAJANAM).

4. The subsidiary symbol for ' y ' found in Grantha shows resemblance to the Brāhmī symbol.

5. Unlike Vaṭṭeḻuttu and Tamil script, Grantha utilises the technique of anusvāra, a Brāhmī feature for representing homorganic nasals which precede a consonant and also to represent the word final occurrence of 'm' .

6. Even though majority of the Grantha letters maintain clear distinctiveness from one another, some of the letters show close resemblance.

Eg. letters for ഖ (KHA) and വ (VA) , അ (A) and ക (KA), ഇ (I) and ങ (ṄA), ഉ (U) and ദ (DA), ഥ (THA) and ധ (DHA), ം (ANUSVĀRA) and ഠ (ṬHA).

7. It has all the letters required for the Sanskrit language and also for the Dravidian sounds ḻ and ḷ (Totally 16 vowels and 35 consonants).

**Conclusion**

To conclude, Tamil Brāhmī is an important script not only from the Palaeographic point of view but also from the historical, political, cultural and social angles. Since the earliest inscriptions go back to 2nd century B.C. they provide valuable information on the Tamils even prior to the Christian era. The influence of Jainism in the Tamil country is best reflected through these inscriptions since 84 out of 89 inscriptions, as pointd out by Iravatham Mahadevan, are of the Jains and the remaining 5 are non-religious. It is also worthy to be noted that not a single Budhist inscription is obtained during this period though Buddhism began to spread farther south to Ceylon even from the period of Aśoka. The Tamil Brāhmī inscriptions furnish evidence to the existence of clans/ castes even prior to the period of Brāhmin dominance in Tamiḻakam. Eg. ponkolvan (Ponkollan - goldsmith) [Aḻagarmalai -1st cen.B.C.], iḷaiyar (a martial clan) [Sittanavasal-1st cen. B.C], taccan (carpenter) [Māmaṇḍūr inscription-3rd cen. A.D.] etc. The

mentioning of an 'upparuvan' (mason) in Koṅgarpuliyaṅkuḷam inscription (2nd century B.C.) as a religious chief indicates the social equality existed in the Tamil country during that period. The importance of paddy among the ancient Tamils can be realized from the Varichiyur inscription (2nd century B. C.) in which reference is made to an endowment of nūṟu Kala nel (nūṟu kalam nel - hundred kalams of paddy)*. A continuous link to Tamil Brāhmī inscriptions is obtained from Vaṭṭeḻuttu documents commencing from 5th century A.D. The impact of Hinduism and the Sanskritic culture in the Tamilnadu and Kerala regions can be clearly understood from the Grantha records. So also the study of Vaṭṭeḻuttu and ancient Tamil script is helpful to trace the history of the Ceras, Pāṇḍyas and Colas. Thus the knowledge of Tamil Brāhmī and its derivations, Vaṭṭeḻuttu, Grantha and Tamil script is most essential for any meaningful study on ancient Tamiḻakam.

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* Kalam is a measure of quantity

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# Treatment of *Kāraka* and *Vibhakti* in *Jumara Vyākaraṇa*: Some Observations

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## O. Preamble

It is needless to say that all the later Sanskrit grammatical systems[1] bear very little originality as regards the theme and design. These popular schools of grammar primarily intend to simplify the existing science of grammar, i.e., the *Aṣṭādhyāyī* of Pāṇini and its system built by three scholars called the *Trimuni Vyākaraṇa,* the two other *munis* being Kātyāyana, the author of the *Vārttikas* and Patañjali the author of *Mahābhāṣya* who had contributed their scholarly might to complete and perfect the sutra work of Paṇini. The motif behind simplification is to teach Sanskrit language as a second or third language to the different strata of people in the society for which *Trimuni Vyākaraṇa* was considered to be a very scholastic and difficult one. While attempting simplification, the *Aṣṭādhyāyī* has been recast by later systems in their own way such as (i) splitting of one sūtra of Pāṇini into more than one, (ii) sometimes combining two or more sutras of Pāṇini into one, (iii) Changing the word-order in the sūtras, (iv)

rephrasing the sutras by more popularly current words, (v) completely or partially rejecting the metalinguistic devices of Pāṇini's system particularly the *Saṁjña* 'technical definitions', *Paribhāṣā* 'conventional rules for interpretation', *Adhikāra* 'governance', *Anubandhas* 'indicatory letters' or inventing more artificial phraseology for description' keeping Śāstra-lāghava 'syllabic economy' in view, (vi) incorporating the *Vārttikas, iṣṭis* and suggestions of other grammarians as sutras in their own systems. It cannot be ignored that the evolution of Sanskrit language, is reflected from their making provisions for new usages. All these systems had gained popularity among the Sanskrit learners at some period of time in some regions of India or among the followers of different religious faiths or sectarian communities and with the passage of time relegated to unuse[2] perhaps due to their lacking solid śāstric insight and intellectual fervour like that of *Trimuni*. Today *Trimuni*'s grammar is as acceptable as it was before. It is recognized as pan-Indian grammar crossing the barriers of space and time. However, it is interesting to go through the facts from the different later non-Pāṇinian systems that prompted to deviate themselves from those of *Trimuni*'s. In this study, some highlights of the *Jumara Vyākaraṇa* of Kramadīśvara belonging to Pūrvagrāma in the province of Dakṣhiṇa Rādhā of the Gaūḍa country[3] of 13th C.A.D. have been prepared with reference to the treatment of *Kāraka* and *Vibhakti* as envisaged in the *Kārakapāda* (5th chapter) of this grammar.

## 1. Acquainting with Jumara System of Grammar

The name of Kramadīśvara, the original author of the sutras, is intimately associated with two other scholars -

Jumaranandin and Goyīcandra, the two earliest commentators of the system. Jumaranandin is not only a mere commentator, he has also revised and improved upon the system by writing all sūtras in *Kṛcchesonandipāda* and *Kṛccheso'vyayapāda* to complete the 3rd chapter called *Kṛdantapāda* which was felt deficient and incomplete without those. Besides, he has written a gloss (*Vṛtti*) named *Rasavatī* for which the school is called *Rasavata* school by Bharata, the commentator on the Bhaṭṭikāvya[4], and Jumarnandin had become very famous to be called "Rasavaj Jumara".[5] Since the system was revised and corrected by Jumaranandin, it is designated as "Jumara school". Jumaranandin was perhaps an independent king as he had an imperial title "Mahārājādhirājā".[6] While assessing the role of Jumarnandin, it is observed that his Vṛtti is more illustrative than exegetical. He supplies examples on every sūtra as a sincere *Vṛttikāra* but he does not explain them. His critical approach can be marked when he quotes and criticises irregular grammatical anomalies found in the writings of famous poets of Sanskrit literature such as Kālidāsa, Bhāravi, Māgha, Daṇḍin, Bāṇa, Bhavabhūti and Murāri. The illustrations from *Jānakīharaṇa, Bhaṭṭikāvya, Sapta-kumārika* and *Pāñcatantra* are also given in support of the working of the sūtras. He quotes lexicographical works such as *Amarakośa, Trikāṇḍa* and *Utpalamālā* and grammarians and grammatical works such as Jayāditya and Vāmana, Rakṣita, *Bhāgavṛtti* and *Bhaṭṭavārttika.* He also duly acknowledges the opinion of these grammarians and grammatical treatises. Goyīcandra's contribution to this system is that he has written an elaborate commentary named *Vivaraṇī* on all the chapters

of Kramadīśvara's grammar as well as Jumaranandin's *Vṛtti*. For the proper understanding of the rules of Kramadīśvara, Goyicandra's commentary is highly useful and to make it more useful he has supplied aids by listing 127 *paribhāṣas* of ancient grammarians and writing two more commentaries on the *Prakīrṇavṛtti*, *Uṇādisūtras* and *Taddhitapariśiṣṭas*. Goyicandra styles himself as *aūtthasanika*, "one to who the king stands up and offers seat when he comes to the court". The explanation is given by Kesavatarkapancānana one of his commentators.[7]

The two later commentators and their relations to each other and to the sūtrakāra Kramadīsvara is often compared with that of Kātyāyana and Patañjali and to their relation to Pāṇini[8] as there are clear evidences of three stages of development which the system underwent to become a regular school like *Trimuni*'s. The two learned commentators have been instrumental in revising, modifying and correcting the system and rendering it to be popular and acceptable to the learners. Goyicandra's commentary is elaborate, informative and simple, and particularly on *Kārakapāda* it is so much deserving that it is studied even by the followers of other grammatical systems along with the learned gloss on it by Abhirāmavidyālaṁkāra[9] for having a correct and complete understanding of the Sanskrit syntax.

It is sometimes presumed that the three scholars were contemporary. As the sūtrakara Kramadisvara did not live long enough[10] to complete his grammar, Jumaranandin had to shoulder the responsibility of revising it for its completion and also himself composed the *Vṛtti* named Rasavatī. The

works of these two scholars were further elaborated by the commentary (*Ṭīkā*) of Goyicandra. In one Manuscript[11] it is stated that Goyicandra's *Ṭīkā* was corrected by Jumaranandin. But S.R. Banerjee assigns the end of the 9th C.A.D. or the beginning of the 10th C.A.D. as the time of composition of sutras by Kramadīśvara. Jumaranandin might have lived in the 11th or 12th C.A.D., Goyicandra may be a little later to that time.[12] While acquainting the *Jumara* system it is to be mentioned that the system did not stop at Goyicandra's *Vivaraṇī*, rather it was further commented upon in *Sārārthadīpikā* of Vaṁśivadana, *Vyākāra-sāra-laharī* of Kavicandra, *Vyākāradīpikā* of Nārāyaṇa Nyāyapañcānana, *Durghaṭodghaṭa* of Keśavadatta Tarkapañcānana Bhaṭṭācārya, *Kaūmudī* of Abhirāma Vidyālaṅkāra and Harirāma Vācaspati, *Ṭīkā* of Sarvavidyālankara Bhaṭṭacārya, *Bhavarthadīpikā* of Maheśa Pañcānana etc. Besides there are a number of commentarial works on *Dhātupāṭha* and *Gaṇapāṭha*.[13]

## 2. Brief Account of Contents in Saṁkṣiptasāra Vyākaraṇa

This system is called *Saṁkṣiptasāra*. Goyīcandra explaining this name in invocatory verse of his commentary *Vivaranī* says: *saṁksiptaṁ ca taṁ sāraṁ ceti athavā saṁgṛhītaḥ sāro yatra tat saṁkṣiptasāraṁ anyatra prakīrṇaṁ asāraṁ vidyate. tadadhyayane mandadhiyāṁ kevalaṁ ātmavañcanam eva phalaṁ, na tu rahasya-parijñānaṁ.* From this explanation it is to be argued that the treatise in which all sorts of essential grammatical elements have been collected for the proper understanding of the beginners (*saṁgṛhītaḥ sāro yatra*) deserves to be called *Saṁkṣiptasāra*, not for the reason that is a short

treatise or *Saṁkṣipta*. From the point of view of its bulk, it is second in magnitude (containing 3857 sūtras in eight padas) to that of Pāṇini's *Aṣṭādhyāyī* (containing 3983 sūtras in eight adhyāyas). It is said that the system basically incorporates the essentials from the *Trimuni* and *Kātantra*'s grammars. Both clarity and syllabic economy (or brevity) have been the guiding character in framing the rules of this system while improving upon the *Trimuni* and *Kātantra* models. The system teaches a need-based grammar, hence discusses only the essentially needed topics of both Sanskrit and Prakrit languages. Kramadīsvara adopts altogether a method of collocation and arrangement for his grammar different from that of Pāṇini. He divides it into eight chapters, called *pādas*. First seven *pādas* for Sanskrit language and the eighth for Prakrit languages. When *Sandhi* or topic of euphonic combination is the last topic in Pāṇini's grammar occurring in eighth chapter, here it occurs in the first *pāda* and compounding or topics on *Samāsa* are put in the last chapter (7th *pāda*). Below are given the details of the number of sūtras as they occur in different *pādas*:

1. *Sandhipāda* (chapter on Euphonic combination) - 380 sūtras
2. *Tiṅantapāda* (chapter on verbal conjugation) - 917 sūtras
3. *Kṛdantapāda* (chapter on primary Derivation) - 542 sūtras
   - (i) *Kṛcchesonādipāda*, later addition by Jumaranandin - 155 sūtras
   - (ii) *Kṛccheso'vyayapāda*, -do- - 282 sūtras

4. *Taddhitapāda* (chapter on Secondary Derivation) - 901 sūtras
   (*Taddhita-pariśiṣṭas,* later added by Goyīcandra - 558 sutras)
5. *Kārakapāda* (chapter on case-relation and case-endings) - 207 sūtras
6. *Subantapāda* (chapter on Nominal Declension) - 405 sūtras
7. *Samāsapāda* (chapter on compounding) - 507 sūtras

The eighth *pāda* exclusively deals with rules concerning Prakrit languages called *'Prākṛtādhyāya'* found distributed into five sections containing 485 sutras. While talking about justifications of such an ordering of different grammatical subjects in Sanskrit grammar, it is held that Sanskrit language is seen prone to the tendency of combining letters and syllables. So *Sandhipāda* is preferred to be the introductory chapter (1st pāda). It is followed by two root-based chapters (2nd and 3rd pādas) - tiṅanta and Kṛdanta pādas as the roots are the basic elements of Sanskrit language. Here even preference to conjugation of verbal forms is given as it signifies the process (*sādhyāvasthā*) of the verbs which usually precedes the product of the verbs (*siddhāvasthā*) dealt within *Kṛt-pratyayas.* They can again be the bases of further derivation by adding to them the *Taddhita-pratyayas.* Naturally it is proper to deal *Taddhita* in 4th pāda. After names being derived both by *Kṛdanta* and *Taddhita* suffixes, they need to be used in sentences. Unless syntactical relations are established and the relation-

markers are added to them this is not possible. Hence *Kārakapāda* deals with the details of these relations in 5th pāda. The case-endings are to be post-posited to the nominal bases. So the details of modifications involved in declining all these forms are instructed next in *Subanta-pāda* (6th chapter). Different syntactically connected declined words only get compounded. Thus the *Samāsapāda* (7th pada) dealing with the niceties of compounding follows the *Subantapāda* as a logical consequence of the topic-distributions.

In the matter of systematising grammatical materials in accuracy and method, the grammars of Bopadeva and others certainly can be compared favourably with this grammar. It is not wanting in correct reasoning, and the erudition displayed by Kramadīśvara is far in advance of those of popular grammarians.[14] The commentators of this school profusely illustrate from *Bhaṭṭikāvya* and in this respect it resembles Bhartṛhari's *Mahābhāṣyadīpikā*. It is also worth-mentioning that in his commentary *Bhaṭṭibodhinī* on the *Bhaṭṭikāvya* the commentator Nārāyaṇa Vidyāvinodācārya explains all the grammatical peculiarities of *Bhaṭṭikāvya* citing the authority of Kramadīśvara's grammar.[15] Apart from these general observations on the features of this grammar, intensive and more thorough study in every pada will be helpful in tracing out special points of merit unnoticed in earlier grammars. In this study the *Kārakapāda* of this grammar has been chosen for analysis to search salient points here.

**4. Kārakapāda: Some Observations**

(a) *Kārakapāda* in Jumara system contains 207 sutras against about 106 sūtras in *Aṣṭadhyāyī* of Pāṇini.[16] The

larger number of sutras here are due to the framing of rules with the contents of *Vārttikas* of Pāṇini system, *iṣṭis* of *Bhāṣya, Kaśikā* and other earlier grammatical works, splitting of rules of Pāṇini and making some new provisions also not met with in earlier systems.

(b) The chapter starts with the rule *Kriyā-mukhya-prayojakaū kartā Jumara* (J) 5.1 corresponding to two sutras of Pañini *svatantrah kartā* (P.1.5.54) and *tat-prayojako hetuśca* (P.1.4.55). No domain-heading rule as *kārake* of Pāṇini is found here. Again Pāṇini's *Kāraka* rules operate in the order of *apādāna-saṁpradāna-karaṇa-adhikaraṇa-karma-kartṛ* manner and each successive *Kāraka* is considered stronger than the preceding one where occurs the possibility of simultaneous operation of any two or more rules.[17] This principle is not adhered to here. In *Rasavatī* on J.5.1 justification is found for non-mention of *Kārakādhikāra* in *Kārakapāda* as it is already mentioned in *Kṛtpāda*.[18] Hence it presupposes the same adhikāra but compromises with its mention.

(c) A perusal into the sūtra-structure of some of the general sūtras (utsarga-rules) defining different *Kārakas* will not be out of place here and by comparing sutras of Pāṇini with them the motif behind those noted modifications in *Jumara*-system will come out. Below is given a correspondence table between Jumara and Pāṇini rules of these sūtras of *Kārakas* hinted above.

| | |
|---|---|
| J.5.1 *kriyā-mukhya-prayojakaū kartā* | P.1.4.54 *svatantrah karta* and P.1.4.55 *tatprayojako hetusca* |
| J.5.2 *tatsamuddiṣṭaṁ karma* | P.1.4.49 *kartur ipsitatamam karma* |

| | | |
|---|---|---|
| J.5.16 | *kriyātisādhanaṁ karaṇaṁ* | P.1.4.42 *sādhakatamam karaṇam* |
| J.5.17 | *pradānalam sampradānaṁ* | No correspondence[19] |
| J.5.26 | *calatprāgbhūrapādānaṁ* | P.1.4.24 *dhruvam-apāyē'pādānam* |
| J.5.35 | *vaiṣayikādy adhikaraṇaṁ* | P.1.4.45 *adharo'dhi-karaṇam* |
| J.5.36 | *vivakṣāvaśāt kārakāṇi bhavanti* | No correspondence |

Out of these seven sutras of *Jumara* mentioned above the definition on *Saṁpradāna* differs from that of Trimuni's and *Vivakṣā* or speakers' intention said to guide in deciding the *Kāraka*-status of a word is not met with in Pāṇini's *Aṣṭādhyāyi*. However, the Vārttikas and discussion in *Mahābhāṣya* contain the seeds of such a conclusion though a clear statement to that effect is not found there.[20] A new definition for *Saṁpradāna* is given here. *Rasavatī* explains *prakṛṣṭaṁ dānaṁ kartrā kriyamāṇaṁ yo labhate sa saṁpradāna-saṁjño bhavati, viprāya gām dadāti rāja*. The recipient of the gift which denies all chances of return to the agent making gift is designated as *Saṁpradāna*. The sūtra *vivakṣāvaśat karakaṇi bhavanti*, (J.5.36) provides that speakers' intention actually counts in assigning certain *Kāraka* status to a word in a sentence. Instead of saying *gṛham praviśati* one can say *gṛhe praviśati* which is not grammatically erroneous. Similarly *puṣpāni spṛhayati* (besides *puṣpebhyaḥ spṛhayati*) *sthālī pacati* (besides *sthalyām pacati*), *dogdhi payo gobhyo gavām* (besides *gāḥ*), *yācate kaṁbalaṁ rajabhyo rajnaṁ* (besides *rajnaḥ*), *ripau kopaḥ* (besides *ripave*) are correct usages according

to this grammar.[21] Thus these provisions of *Jumara* is a welcome step in tune with the spirit of speakers' necessity.

(d) The section of *Vibhakti* of case-markers start with *ukta-vibhakti* in *Jumara*, i.e., *prathama* or *su-au-jas* not with *anabhihita vibhaktis-dvitīyā, tṛtīyā* etc., as in Pāṇini's *Aṣṭādhyāyī* (P.2.3.1: *anabhihite*, P.2.3.2: *Karmaṇi dvitīyā*, P.2.3.18 *kartṛ-karanayōstṛtīyā*, P.2.3.13 *caturthī saṁpradāne*, P.2.3.28: *apādāne pancamī*, P.2.3.36: *saptamyadhikaraṇe ca* etc.). Even Pāṇini does not provide any such elaborate section[22] to separately enumerate cases of *prathamā* provision. Hence in *Jumara* from 5.37[23] to 5.56 the cases of 1st case-markers, and related issues such as number and gender are also dealt with. A student feels difficulty in changing a sentence into passive having two objects using *duhādi* roots.[24] His problem is to correctly know the object to be expressed in *prathamā* from among the two. The sūtra *gaūṇaṁ karma duhādeḥ* (J.5.39) provides that subordinate object to be expressed in *prathamā* such as *duhyate gaūr dugdhaṁ gopena jīyate devadattaḥ śataṁ yajñadattena* etc. The exceptions to such provisions are also detailed as met with in examples *hriyate bhāro grāmaṁ, kṛṣyate grāmam śākhā, nīyate grāmaṁ ajā, nhyate bhāro grāmaṁ* etc. in J.5.40: *na hṛñ-kṛṣi-nī-vahām* and in J.5.41 also.

Here in this section the problem relating to number collocation such as *viṁśatiḥ puruṣāḥ, śataṁ striyaḥ, ekaviṁśatirvanāni* is legalised by the sūtra J.5.44: *viṁśatyāder anāvṛttaū bahutve'pi ekavacanaṁ* and certain plural usages in different genders as *āpaḥ, dārāḥ, varṣāḥ sikatāḥ, jalaūkasaḥ* are also grammatically provided

by J.5.45: *āpodārā varṣāh sikatā jalaūkasa ityāderabahutve'pi bahuvacanaṁ.* But Pāṇini has maintained silence on the issues of gender, number etc. He has left the decision of such controversial issues on the 'loka' standard Sanskrit speaking community[25] but in a society without any natural speaker of Sanskrit language as observed by Kramadīśvara such a provision is necessary to teach the history of exceptional usages to the Sanskrit learners. Hence such a provision is justified.

(e) It is interesting to note that instead of saying that *prathamā* or *dvitīyā* be ordained after a *prātipadika* in some sense, the sutras are seen directly ordaining *su-aū-jas* and *aṁ-aūt-sas* etc. For example - *sambudhyuktāt su-aū-jasaḥ*, J. 5.55, *aṁ-aūt-sasah karmano'nuktāt* J.5.57, *karṭr-karanā-ta-bhyām-bhisaḥ* J.5.72, *ṅe-bhyaṁ-bhyasaḥ saṁpradānat* J.5.81, *apādānān ṅasi-bhyāṁ-bhyasaḥ* J.5.105, *ṅas-os-āmaḥ saṁbandhe* J.5.129, *adhikaranān ṅi-os-supaḥ* J.5.187. At the same time *dvitīyā, tṛtīyā* etc., are also seen used as *agurutve saṣṭhī* J.5.28, *phalasiddhaū kriyoparame tṛtīyā* J.5.71, *caturthī ca parikriño vetanādaū karaṇe* J.5.75, etc.

(f) A new provision for adverbs to be used in neuter singular is seen as *apṛthagrūpakriyayā viśeṣaṇasya karmatvaṁ klīvatvaṁ ca* J.5.58 *sādhu pacati dṛutam calati*, etc.

(g) There is a large-scale splitting of sūtras of Pāṇini consequently leading to framing of numerous sūtras with single items. For example Pāṇini's *caturthī cāsiṣya-yuṣya-madra-bhadra-kuśala-sukhārthāhitaiḥ* P.2.3.73 is split into

7 sūtras - J.5.84-90. Similarly for one sūtra of *ṣaṣṭhī-niṣedha* of Pāṇini - *na-loka'vyaya-nistha-khalārtha-tṛnaṁ* P.2.3.69, *Jumara* makes 14 sutras J.5.156-169. This *yogavibhāga* is perhaps meant for easier comprehension of beginners.

(·) The sutra *dvitīyāvarjjaṁ nānyo vibhaktiḥ pratyādaū*, J.5.200 appears to provide new information. According to this when '*prati*' is used, only *dvitīyā* will be ordained in supersession of other *vibhaktis* such as - *vṛkṣaṁ vṛkṣaṁ prati puṣpāṇi santi, devadattaṁ prati kupyati* (but *tvayi svāmī*), *madvacanaṁ prati sakṣī, keśān prati utsukaḥ* etc. This sūtra again answers the beginners' querry as to what will happen if '*prati*' is used in a number of places for facilitating rapid spoken Sanskrit.

(i) Jumaranandin's *Rasavatī* illustrates the working of Kramadīsvara's sutras by quoting from *Raghuvaṁśa*, Bhāravi, Bhaṭṭi, Bhāgavṛtti, Puṣpadanta and others. Besides, interesting examples are also noticed. A few instances may be cited:

(i) *yasmin yasminnabhiniviśata ityādyapi dṛśyate* (on 5.4)

(ii) *ekādaśīm upavasanti nirambubhaṅgāḥ* (on 5.6)

(iii) *manasā-devī akṣair devayate devadatto yajnadattena* (on 5.8)

(iv) *devāsurairamṛtaṁ aṁbunidhirmamanthe* (on 5.9) from Bhāravi

(v) *pṛtanāsad dviṣo duryu yuktān akṣasya vājinaḥ/ āyuṁṣī tvakṣu nirbhidya prābhañjanirasocayaḥ//* (on 5.10) - Bhatti

(vi) *yacchati pratimukhaṁ dayitāyaī*
*vācāṁ antikāgate'pi śakuntaḥ* - Bhāravi (on 5.17)

(vii) *dveṣṭi prāyo guṇebhyō'pi* - Bhaṭṭi (on 5.22)

(viii) *tapovaneṣu spṛhayālavo... Raghuvaṁśa* (on 5.36)

These are some of the observations on the *Kārakapāda* attempted illustratively. There is no doubt that *Jumara* system has emphasized the beginners' point of view for teaching Sanskrit language.

## Notes

1. The different non-Pāṇinian later grammatical systems intended here are:

   (i) *Kātantra* or *Kalāpa* (1st C.A.D.),

   (ii) *Cāndra* 6th C.A.D.,

   (iii) *Śakaṭāyana* A.D. 810-870,

   (iv) *Bhoja Vyākaraṇa* or *Sarasvatī-kaṇṭhābharana* 11th C.A.D.

   (v) *Haīma-Vyākaraṇa* A.D. 1089-1177

   (vi) *Sārasvata* 13th C.A.D.

   (vii) *Mugdhabodha* A.D. 1250-1300,

   (viii) *Jumara/Jaumara* or *Rasavata* 13th C.A.D.,

   (ix) *Saūpadma* 14th C.A.D.

   (x) Harināmāmṛta 15th C.A.D.

2. For example, Bhoja's grammar was popular in Mālawas, Hemachandra's among Jainas of Gujarat, Bopadeva's *Mugdhabodha* in Bengal, *Jumara* and *Sārasvata* in the regions of Kalinga, Rupagosvami's *Harināmāmṛta*

grammar among the Vaiṣṇavas of Gaūḍadeśa (Bengal) and so on.

3. Cp. *vidyātapo'rthī vādindraḥ pūrvagrāmo dvijaḥ kaviḥ// cakrapāṇisuto jyāyān naptā'saū śrīpateḥ kaveḥ//* in p. 524 of*Saṁkṣiptasāra-Vyākaraṇa* ed. by Gurunatha Vidyanidhi, Calcutta, 1924.

   See also S.R. Banerjee (1980) (Ed.) *Prākṛtādhyāya*. Ahmedabad: Prakrit Text Society for detailed discussion about Kramadīśvara and his system, pp. 26-41.

4. See S.K. Belvalkar (1915). *Systems of Sanskrit Grammar* (Revised Edn. 1980), Amritsar: Oriental Publishers, p. 91.

5. See S.R. Banerjee, *op.cit.*, p. 35, n.5 quoting R.G. Bhandarkar's Report on the *Search for Sanskrit Manuscripts in the Bombay Presidency for 1983-84*, p.68.

6. The colophon of Goyīcandra's commentary reads as - *iti mahāpaṇḍita - srikramadīśvarācāryakṛte saṅksiptasāre mahārajādhirāja-srimajjumaranandi-pariśodhitāyāṁ rasavatyāṁ vṛttaū aūtthasanika-śrīgoyīcandra-viracitāyāṁ vivaranī-nāma-ṭīkāyāṁ...pādaḥ samāptaḥ*

7. Cp. *utthāya āsanaṁ dīyate rājādibhiriti anyaṁ uddiśya rājña nābhyutthīyate* quoted by S.R. Banerjee, op.cit., p.35

8. See R.S. Saini (1995) (Ed.) *Saṁkṣiptasāra-Vyākaraṇa*, Delhi: Bharatiya Vidya Prakashana, Intro., viii.

9. See S.K. Belvalkar, *op.cit.*, p.92

10. There is an anecdote about the short-lived Kramadíśvara according to which he was killed by a classmate being envious of his creative scholarship leading him to write this grammar when he was still a student residing in Gurukula. See details in *Saṁkṣiptasāra Vyākaraṇa* ed. by Gurunath Vidyanidhi (1912), Calcutta, Intro.; See also S.R. Banerjee, *op.cit.*, pp. 26ff.

11. IOC, p.218, No. 816 referred by S.R. Banerjee, op.cit., 41, n.2.

12. Ibid., 40-41

13. See S.R. Banerjee, op.cit., pp 37-38;
See details in R.S. Saini, *op.cit.*, Intro. xiff.

14. Belvalkar, *op.cit.*, p.91.

15. S.R. Banerjee, *op.cit.*, p.33.

16. On *Kāraka* 33 sūtras from P.1.4.23: *Kārake* to P.1.4.55: *tatprayojako hētuśca* and on *Vibhakti* 76 sūtras from P.2.3.1: *anabhihite* to P.2.3.76: *caturthī cāśiṣyāyusya-madra-bhadra-kuśala-sukhartha-hitaiḥ.*

17. Cp. *apādana-sampradāna-karaṇa'dhāra-karmaṇām/*
*kartuscānyonya-sandehe paraṁ ekaṁ pravarttate//*

18. *ata eva kṛtpāde uktaṁ - kartrādiṣaṭke kāraka-saṁjñā prasiddhā iti.*

19. The definition given by Pāṇini on *saṁpradāna* is *karmaṇā yam abhipraīti sa saṁpradānaṁ*, P.1.4.32 and Patañjali's suggestion *kriyāgrahaṇaṁ api kartavyaṁ*, *Mahābhāṣya* Kielhorn Edn. 1880, 3rd Edn. 1962, Vol. I, p. 330, line 18 on P.I.4.32 is another accepted definition of *saṁpradāna*.

20. Cp. Kātyāyana Vārttika, i.e., P.1.4.23.15: *na va svatantra-paratantratvat tayoḥ paryāyeṇa vacanaṁ vacanāśraya ca samjña* in *Mahābhāṣya, Ibid.*, I. 325.16 and Patañjali's discussion on it in P. 325 ff.

21. See *Vivaranī* on *Saṁkṣiptasāra Vyākaraṇam* (Ed. Gurunath Vidyānidhi), Vol. II, *op.cit.*, p. 249: *kārakañca śaktir na tu dravyam, dravyasyaīkasvabhāvasya nekarūpatayā aprayuktatvāt, śaktīnāntvanekarūpatvāt prayujyate/ 250/ata eva śaktiḥ kārakaṁ iti vaīyakaraṇa-vyavasthā dravyeṣu tu kārakasabdaḥ śakti-śaktimator bhedasya'vivakṣitatvāt gṛhe praviśatītyatra kartṛsamu-diṣṭatvāt karmatvaṁ yuktaṁ eva, tasyaīva yada upaśleṣo vivakṣyate tadādhikaraṇatvaṁ bhavati.*

22. Two sūtras of Pāṇini *prātipadikārtha-liṅga-parimāṇa-vacanamatre prathamā* and *saṁbodhane ca* (P.2.3.46 & 47) for treatment of *prathamā-vibhakti* are seen.

23. The governing rule in *Jumara* is *tiṅadavuktam* (J.5.37) and other significant provisions are *kta-ktavatū-kṛtyaīś cetyeke* (J.5.38), *gaūṇam karma duhādeḥ* (J.5.39), *naū karta* (J.5.42).

24. The list of *dvikarmaka* roots goes as -
*duh-yāc-pac-daṇḍ-rudhi-pracchi-ci-brū-śasu-jī-math-muṣāṁ/*
*karmayuk syād akathitaṁ tathasyanni-hr-kṛṣ-vahaṁ//*
*Siddhānta Kaumudī* on P.1.4.51

25. Cp. P.1.2.53-57: *tadaśiṣyaṁ samjña-pramāṇatvāt* and following 4 sūtras.

# The Mango Motif in Sanskrit Poetry

*Dr. Sreeramula Rajeswara Sarma*

Celebration of spring is a major theme in Sanskrit love poetry. Spring is the season when Kāma, the God of Love, accompanied by his friends Vasanta, the Spring, and Dakṣiṇānila, the Southern Breeze, stirs up the passions of the young. It is fancied that Kāma carries a bow made of sugar cane or of flowers; the string is made up of black bees; their buzzing the twang of the bow. The lovely flowers that bloom in spring are used as arrows by Kāma to target the youth. Among the wide range of vernal flowers, five have the honour to be his arrows: Mango, Asoka, Navamallika, Red Lotus and Blue Lotus.[1] Of these, the mango blossom is the most potent. It is ubiquitous: one cannot imagine any human habitation or woodland in India without a mango grove. Its fragrance is such that the black bees leave every other flower in its favour.[2] More important still is that of all the five flowers, it is only the mango flower that finally produces a fruit.[3]

The pale green blossoms and the slender fresh leaves of the mango usher in spring. The cuckoo feasts on the fresh mango sprouts; their pungent juices open up his

melodious voice, and he sings of the glories of spring. When the tree is laden with myriads of tiny flowers, black bees flock to the tree and fill it with their buzzing noise. It is as though the mango tree itself humming a tune.

When Kāma holds sway over man and beast and discharges his flowery arrows, lovers who are together cannot have enough of one another; lovers who are away find the separation beyond endurance. Girls who are angry with the lovers cannot keep up the anger any more; they melt in the lovers' embrace without much persuasion. These then are the various elements that the Sanskrit poet dwells on in his description of spring. In all these elements mango forms the major motif.

As in many other aspects, here too Kālidāsa is the path-maker.[4] Himālaya, we are told in the *Kumārasaṁbhava,* had already a son, yet he was not happy until he had the daughter Pārvatī. This special love for the daughter is compared to the bees' special attachment to the mango.

*mahībhṛtaḥ putravatō 'pi dṛṣṭistasminnapatye na jagāma tṛptiṁ*
*anantapuṣpasya madhorhi cūte dvirephamālā saviśeṣasaṅga*[5]

In spring there is an infinite variety of flowers; yet the row of bees have a special attachment to the mango.

In Sanskrit, mango is called *āmra*. A particularly fragrant variety has the name *Sahakāra,* literally that which cooperates or assists (Kāma) or that which brings (lovers) together. Poets play upon these two derivational meanings. Thus in an anthology put together by Sārṅgadhara:

*kati pallavitā na puṣpitā vā taravaḥ santi samantato vasante*
*jagatīvijaye tu puṣpaketoḥ sahakārī sahakāra eka eva*[6]

How many trees are there not in spring,
which put forth fresh leaves and flowers?
But in the conquest of the world by Kama,
mango is the only one that effectively cooperates.

For another poet, the mango tree is the concert hall, where Vasanta, the king of seasons, listens to music:

*śrīmadvasantarturājavilāsabhūmir*
*bhrātar vibhāti sahakāramahīruho 'yam*
*tānapradāyiṣu ṣaḍanghriṣu kokilo'yām*
*atra prapañcayati kañcana pañcamam yat*[7]

The mango tree in all its splendour
is the pleasure palace of Spring,
His Majesty the King of all Seasons.
Black bees provide the buzzing keynote
and the cuckoo sings the fifth note.

In the *Mālavikāgnimitra,* the king finds the touch of the southern breeze very soothing: "This southern breeze, fragrant with mango blossoms, is caressing me like the hand of spring."[8] Some other poet whose name we do not know declares: "Neither camphor, nor sandal wood, neither musk, nor any other kind of flower or fruit, has such fragrance as the mango does."[9]

With the onset of Spring, Kāma, the Warrior of Spring, sets forth to break the hearts of the lovers. In Kālidāsa's *Ṛtusaṁhāra,* a lover informs the beloved:

*praphullacūtāṅkuratīkṣṇasāyako*
*dvirephamālāvilasaddhanurguṇaḥ*
*manāṁsi bhettuṁ surataprasaṅgiṇaṁ vasantayoddhā*
*samupāgataḥ priye*[10]

With sharp arrows made of full blown mango blossoms,

with the shining bow string made out of rows of black bees,

the Spring's warrior has arrived, oh darling,

to pierce the hearts of the pining lovers.

The onset of Spring fills the hearts of women with deep longing for the lover. The major agents in this business are the mango trees in bloom. As Kālidāsa says in his *Ṛtusaṁhāra*:

*tāmrapravālastabakāvanamrās cūtadrumāḥ*
*puspitacāruśākhāḥ*
*kurvanti kāmaṁ pavanāvadhūtāḥ paryutsukaṁ*
*mānasaṁ aṅganānām*[11]

Bent with the weight of coppery sprays of fresh leaves,
with branches full of blossom,
shaken by the gentle winds from the south,
the mango trees fill with longing
the tender hearts of all young ladies.

The male cuckoo sings his celebrated fifth note of the scale only in Spring. He can sing only after he partakes of the fresh mango sprouts, the bitter sweet juices of which clear his throat and open up his melodious voice. In the view of an anonymous poet, the cuckoo and the mango tree make the best pair of the singer and the listener. The mango tree is so carried away by music that he has gooseflesh all over the body, in the form of the blossoms that cover the whole tree.

*gātā kokila eva jñātā ca rasāla eva niyataṁ idaṁ*
*yaḥ pañcamaṁ udgāyati yasyāsthiṣu*
*pulakamukulāni*[12]

It is indeed pre-ordained

that the cuckoo is the only singer

and the mango the true connoisseur.

He sings the high fifth note,

and this one has gooseflesh-buds all over.

The cuckoo's song is melodious indeed. But it also has a stern message to the proud ladies who had been offended by carefree lovers. In the *Kumārasaṁbhava*, the poet informs us:

*Cūtāṅkurāsvādakāṣaykaṇṭhaḥ puṁskokilo yan*
*madhuraṁ cukūja*
*manasvinīmānavighātadakṣaṁ tad eva jātaṁ*
*vacanaṁ smarasya*[13]

Whatever the male cuckoo proclaimed,

having his voice mellifluous rendered,

after partaking the mango blossoms,
that became the decree of God of Love,
to the effect that all the anger
of offended ladies is hereby cancelled.

Another poet whose name has not come down to us offers a variation on this theme:

*āmrīśikhām aruḍhaḥ kokilataruṇā vadanti nārīṇām*
*gacchata ramaṇaṁ śaraṇaṁ madano 'sti mahātatāyīva*[14]

Perching on the top of the mango trees
cuckoo lads tell the ladies of the realm;
go back to your lovers forthwith,
or face the wrath of Love God.

While the captivating fragrance of the mango blossom gladdens the black bee, the cuckoo and the lovers in union, it torments the hearts of those whose love has not yet been reciprocated. The onset of spring makes their suffering all the more poignant. The mango tree, the prominent representative of the Spring and the agent-in-chief of the God of Love, more often than not, plays the role of the tormentor of the youth. In Kālidāsa's *Vikramorvaśīya*, the love-lorn Vikrama finds the sight of the mango tree unbearable:

*idaṁ asulabhavastuprārthanādurnivāraṁ*
*prathamaṁ api mano me pañcabāṇaḥ kṣiṇoti*
*kim uta malayavātonmūlitāpāṇḍupatrair*
*upavanasahakārair darśiteṣvaṅkureṣu*[15]

This mind of mine that cannot be restrained
from longing for a thing that is hard to get,
is already tormented by him with the five arrows.
What to say about the sight of these mango trees
that put forth new blossoms after
the pale old leaves have been blown off by wind.

It is the same story with Nala in Sriharsa's *Naisadhiyacarita*. Hoping to get his mind off the pretty Damayanti, he goes for a stroll in his garden. But the trees there do nothing but torment him. In particular, the mango tree threatens him, shaking a stern finger, under the guise of gently swaying sprays of flowers.

*rasālasālaḥ samadṛśyatāmunā*
*sphurddvirephāravaroṣahuṃkṛti*
*samīralolaīr mukulaīr viyogine janāya ditsann iva*
*tarjānābhiyam*[16]

There he saw the mango tree,
snorting in anger with the sound of the bees,
with sprays of flowers shaking in wind,
as though shaking a threatening finger
at the poor lover in separation.

Those who are not kings have often to travel abroad for a living. The plight of these travellers when they encounter mango trees in bloom is a favourite motif of our poets. Magha, for example, fancies that the grains

of pollen falling on the poor travellers from the flower-laden mango trees has the same burning effect as the sparks flying from straw fire.[17] Kalidasa's *Rtusamhara* has a milder image:

*rucirakanakakāntiṁ muñcataḥ puṣparāśīn*
*mṛdupavanavidhūtān puspitaṁscūtavṛkṣān*
*abhimukhaṁ abhīvikṣya kṣāmadeho 'pi mārge*
*madanaśaranighātair mohaṁ eti pravāsi*[18]

Seeing in front of him mango trees in bloom,
shaken by a gentle breeze, which shed
golden-hued flowers all around,
the poor traveller falls in a faint,
shot by Kama's arrow as it were.



More pathetic still is the plight of the wife who eagerly awaits the return of the traveller. Here is a lament from one such girl in the *Vasanta Vilasa Phagu:*

*kiṁśukaḥ kusumitaḥ kalakaṇṭhikūjitair mukharitāḥ sahakārāḥ*
*nāgataḥ priyatamaḥ sakhīha me kā gatir madhur upāgata eva*[19]

The *Kimśuka* is in full bloom,
the Mango resounds with the cuckoo's song.
The spring is already here,
but the one I love has not returned.
Tell me, friend, what I should do.

In Vallabhadeva's anthlogy, *Yaśodharavardhana* the Scribe employs this poetic conceit:

*jvalitaṁ kusumaprabhayā pathikāṅganayā vilokya sahakāraṁ*
*dahanabhayād iva siktaṁ nayanojjhitavāriṇā hṛdayaṁ*[20]

Seeing the mango tree aflame with blossom,

and afraid that it would burn her heart,

the traveller's wife poured upon it

streams of water from her eyes.

Another girl was luckier. She was so lost in sorrow that she did not even get to see the Spring. As recounted by Srivibhramavarman in Vallabhadeva's anthology:

*mañjaryo na vilokitā kusumitāścūtasya bāṣpāndhayā*
*nāghrāta sakhi saṁtataśvaśitayā vātas tadāmodinaḥ*
*bhṛṅgānām alakāvṛtaśrvaṇayā nodgītam ākarṇitam*
*kṣemeṇādya vilaṅghito dhṛtiharo diṣṭyā madhur bālayā*[21]

She was blind with tears,

could not see the sprays of mango blossom.

Busy as she was sighing deeply,

she could not smell the air fragrant with the mango smell.

Her hair was disheveled and blocked the ears;

so she did not hear the high-pitched songs of the bees.

Thus fortunately the traveller's young wife passed the spring season which otherwise took away one's courage.

In the *Śākuntala*, Kālidāsa alludes to a charming custom. When a girl sees the first buds on the mango, she greets them with the words:

*ātammahariapaṃḍura jīvidasavvaṁ vasaṁdamāsassa*
*diṭṭo si cūakoraa udumaṁgala tumaṁ pasāemi*[22]

I see you, mango sprout,

reddish, green and white,

life's essence of the vernal month,

season's lucky sign,

my greetings to you.

The spray is then plucked and offered to God Kama with the words:

*tumaṁ si mae cūdaṁkura diṇṇo kāmassa gahīdacāvassa*
*pahiajaṇajuvaïlakkho paṁcabbhahio saro hohi*[23]

I give you, mango sprout,

to Kama with the mighty bow.

May you become the sixth arrow

to target the traveller's wife.

Though the mango tree is rather squat in appearance, poets are so tender towards it that they see it occasionally

as a delicate creeper. Kālidāsa introduces the custom in the *Raghuvaṁsa:*

> *abhinayān paricetuṁ ivodyatā*
> *malayamārutakaṁpitapallavā*
> *amadayat sahakāralatā manaṁ sakalikā*
> *kalikāmajitām api*[24]

> Intent on practicing dance steps,
>
> its tender leaves shaken by the southern breeze,
>
> the mango creeper full of blossom,
>
> enthralled even the ascetics' heart.

At other times, the mango is seen as a male youth and ladies find pleasure in marrying him off to supple creepers like the Atimuktaka-lata (= Mādhavī, *Hiptage madablota* Gartn), Priyaṅgu-latā (= Phalini, *Callicarpa macrophylla* Vahl) or Navamallikā (= Vāsantī, *Jasminum samboc* Ait). In the *Raghuvaṁśa,* Indumatī plans the marriage of her favourite mango tree with a Priyaṅgu creeper.[25] Śakuntalā is compared to a Navamallika that found support of a mango tree.[26] In the *Mālavikāgnimitra*, Agnimitra suggests to Mālavikā that she be the Atimuktaka creeper and he the mango tree.[27] In the *Raghuvaṁśa*, the Asoka is conceived as a creeper and is paired with the mango.[28]

Preoccupied as they were with love poetry, Sanskrit poets seem to pay greater attention to the mango blossom than to the delicious fruits that follow. But they did not neglect it altogether. Here too, it is Kālidāsa who has the apt word: "The blossom becomes irrelevant, when the

mango fruit ripens". This he says in the context when, enchanted by the new king, the subjects do not think any more of the king's father.[29] An anonymous poet resorts to this humorous hyperbole:

*ākarṇyāmraphalastutiṁ jalaṁ abhūt tan nārikelāntaraṁ*
*prāyaḥ kaṇṭakitaṁ tathaīva panasaṁ jātaṁ dvidhorvārukaṁ*
*āste 'dhomukham eva kadalaphalaṁ drākṣāphalaṁ kṣdratāṁ*
*śyāmatvaṁ bata jāmbavaṁ gataṁ aho mātsaryadoṣād iha*[30]

Having heard the praise of the mango fruit,
the water hid itself inside a coconut;
the jack fruit had eruptions all over,
the fat cucumber split into two,
the banana hung its head in shame,
the grape became very small,
and the jamun turned black in face,
all this surely out of sheer envy.

There is no better way to conclude this poetic mélange than with the blessing with which Kalidasa concludes his *Ṛtusaṁhāra*:

*āmrīmañjulamañjarīvaraśaraḥ satkiṁśukaṁ yaddhanur*
*jyā yasyālikulaṁ kalaṅkarahitaṁ chatraṁ śītāṁśuḥ sitam*

*mattebho malayānilaḥ parabhṛtā yadvandino lokajit*
*so 'yam vo vitarītarītu vitanur bhadraṁ vasantānvitaḥ*[31]

The tender spray of mango is his arrow,
the excellent *Kiṁśuka* flower his bow,
the flock of black bees the bow string,
the bright moon his spotless parasol,
the southern breeze the riding elephant,
and the cuckoos hold the office of his bards.
May this bodiless Kama, the world's conqueror,
together with Spring, his friend,
bestow on you all that is good.

## Endnotes

[*]A Shorter version, without Sanskrit quotations and other references, appeared under the title "The Fragrance of the Mango Blossoms is Heady" in *Vanashobha, Journal of the Friends of the Trees,* February 2002 (Special Issue on the Mango Tree), pp. 2-6.

[1]An anonymous verse enumerates these five flowers thus:

*aravindaṁ aśokaṁ ca cūtaṁ ca navamallikā*
*nīlotpalaṁ ca pañcaīte pañcabāṇasya sāyakāḥ*

Another tradition replaces Navamallikā with Śirīṣa. Cf. *Śārṅgadharapaddhati,* being an Anthology of Sanskrit Verses, compiled by Śārṅgadhara, edited by Peter Peterson, NSP, Bombay, reprint: Chaukhamba Sanskrit Pratishthan, Delhi, 1987, verse no. 3196:

*sarasijaṁ arunam hṛdaye kucayoś cūtaṁ dṛśor aśokaṁ ca*
*śirasi śirīṣaṁ yonāv utpalaṁ etāni pañca bāṇāḥ syuḥ*

Cf. also Vidya Niwas Misra, "The Mango-Blossom Imagery in Kālidāsa," *Journal of the American Oriental Society,* 82 (1962), pp. 68-69.

[2] *Raghuvaṁśa* 6.69:

*na hi praphullaṁ sahakāraṁ etya vṛkṣantaraṁ kāṅkṣati ṣaṭpadālī*

[3] Misra, op. cit.

[4] V. N. Misra, op. cit.: "For Kālidāsa the mango-blossom has therefore a treble meaning, as an object of nature, as an emblem of fruitful love and the Spring of youth and lastly as an (sic!) symbol of womanhood realized in its completeness in motherhood. It also signifies the continuity of human existence and secondarily an offspring."

[5] *Kumārasambhava* 1.27.

[6] *Sāṁgadharapaddhati,* 1018.

[7] *Vasantavilāsa Phāgu,* ed. Madhusudan Chimanlal Modi, Rajasthan Oriental Series 36, Rajasthan Oriental Research Institute, Jodhpur, 1960, Longer Recension 8.

[8] *Mālavikāgnimitra* 3.4:

*aṅge cūtaprasarasurabhir dakṣiṇo māruto me*
*sāndraḥ sparsaḥ karatala iva vyāpṛto mādhavena*

[9] *Śārṅgadharapaddhati* 1016:

> *na tādṛk karpūre na ca malayaje no mṛgamade*
> *phale vā puṣpe vā tava bhavati yādṛk parimalaḥ*
> *param tv eko doṣas tvayi khalu rasāle 'dhikaguṇe*
> *pike vā kāke vā gurulaghuviśeṣam na manuṣe*

[10] *Ṛtusaṁhāra* 6.1.

[11] Ibid., 6.17.

[12] *Śārṅgadharapaddhati* 1015.

[13] *Kumārasaṁbhava* 3.32.

[14] *Vasantavilāsa Phāgu*, Shorter Recension 17.

[15] *Vikramorvaśīya* 2.6.

[16] *Naiṣadhīyacarita* 1.89.

[17] *Śiśupālavadha* 6.6:

> *smarahutāśanamurmuracūrṇatām dadhur*
> *ivāmravanasya rajaḥkaṇaḥ*
> *nipatitāḥ paritaḥ pathikavrajān upari te paritepur ato*
> *bhṛśaṁ*

[18] *Rtusaṁhāra* 6.30.

[19] *Vasantavilāsa Phāgu*, Longer Recension 44.

[20] Vallabhadeva's *Subhāṣitāvali*, ed. P. Peterson and Durgāprasada, Bombay Sanskrit Series, Bombay 1886, No. 1664.

[21] Ibid., No. 1683.

[22] *Abhijñānaśākuntala,* in Revaprasada Dvivedi (ed), *Kālidāsa-Granthāvalī,* Varanasi, 1976, 6.2.

[23] Ibid., 6.3.

[24] *Raghuvaṁśa* 9.33. Note also that in the *Abhijñānaśākuntala,* Act 6, one of the palace maids is named *Cūtalatikā,* "mango creeper".

[25] *Raghuvaṁśa* 8.61:

*mithunaṁ parikalpitas tvayā sahakārah phalinī ca nanv imau*
*avidhāya vivāhasatkriyām anayor gamyata ity asāmpratam*

[26] *Abhijñānaśākuntala* 4.13:

*cūtena saṁśritavatī navamālikeyam asyām ahaṁ tvayi ca samprati vītacintaḥ*

[27] *Mālavikāgnimitra* 4.13:

*visrja sundari saṁgamasādhvasaṁ mayi cirāt prabhṛti praṇayonmukhe*
*parigṛhāṇa gate sahakāratāṁ tvam atimuktalatācaritaṁ mayi*

see also *Abhijñānaśākuntala,* Act 3, p. 464:

*ko daṇiṁ sahaāraṁ aṁtareṇa adimuttaladaṁ pallavidaṁ sahedi.*

[28] *Raghuvaṁśa* 7.21:

*hastena hastaṁ parigṛhya vadhvāḥ sa rājasūnuh sutarāṁ cakāśe*

*anantarāśokalatāpravālaṁ prāpyeva cūtaṁ pratipallavena*

The fresh leaves of both Asoka and mango are reddish and long, and look like the tapering fingers of a woman. This idea was used to good effect by Harṣadeva in his *Ratnāvalī*, 1.21. When the queen touches the Aśoka tree, her slender fingers look like another cluster fresh leaves.

*spṛṣṭas tvayaīva dayite smarapūjāvyapṛtena hastena*
*udbhinnāparamṛdutarakisalaya iva lakṣyate 'śokaḥ*

[29] *Raghuvaṁśa* 4.9:

*mandotkaṇṭha kṛtās tena guṇādhikatayā gurau*
*phalena sahakārasya puṣpodgama iva prājaḥ*

[30] *Subhāṣitasudhāratnabhāṇḍāgāra, or Treasury of Sanskrit Poetry, being a Collection of Amusing, Sarcastic and Instructive Verses,* compiled and annotated by Pandit Shivadatta Kaviratna... Shri Venkateswara Steam Press Bombay, 1928, Section on Rasala, No. 30.

[31] *Ṛtusaṁhāra* 6.38.

Selfishness is the only sin; Meanness is the only vice; Hatred is the only criminality. All else could be turned into good.

– ***Sri Aurobindo***

# A Study of Alaṁkāras in the *Swami-Vivekānanda-Carita-Mahākāvya*

*Dr. Rabindra Kumar Panda*

Pandita Tryambaka Bhandarkar's *Srī Swāmi Vivekānanda-Carita-Mahākāvya*[1] (SVC) is one of the best epic poems produced by the Sanskrit poets of twentieth century. It is also one of the excellent biographical poems *(Carita-kāvyas)* composed so far in Modern Sanskrit literature. Out of the three great poems that have been composed on the life of Swāmi Vivekānanda, Pandita Bhandarkar's poem occupies a special place. It is for its intrinsic merit, originality, superb presentation, lucid style, fine language and an appropriate construction of poetic elements. As is very clear from the title of this poem, the life and activities of Swāmi Vivekānanda is dealt with in this poem in historical order. It does not contain simply a catalogue of events of what has happened in Swāmiji's life. It does not also glorify the personality of Vivekānanda in superficial words as we commonly find in Sanskrit poems. Here is a fine blending of fact and fiction which brings a true *ramaṇīyata* to the heart of connoisseur. As far as the size of the poem is concerned, it consists of eighteen

cantos which bear the significant titles and give also the essence of each canto in an aphoristic manner. The poem, as per our literary tradition, commences with the respectful salutation[2] to Srī Rāmakṛṣṇa Paramahaṁsa who is the preceptor of Swami Vivekānanda. There are 1121 verses in all, composed in different appropriate metres which suit their sentiment. The author, who is gifted with both *prajña* and *pratibhā* and equally equipped in all the technical skills of composing a Sanskrit *kāvya* of high standard in the line of the great stalwarts like Kālidāsa, Bhāravi, Māgha and their successors, has spared no efforts in making the poem beautiful and enjoyable.

It is understood that the poetic figures are originally intended to lend beauty to the expression, but in course of time, the figures exercised fascination for the successive generations of poets to the extent that they ceased to be mere outer trappings and got settled down as an independent discipline.

One should not forget that there was a time when the *alaṁkāras* were thought to be the essence of poetry and they were indispensable to a good poem. The face of a lady, though beautiful, does not look attractive without the employment of proper ornaments, said Bhāmaha[3]. Vāmana also laid a great stress on the utility of *alaṁkāras* by asserting boldly that a poem is to be accepted for its embellishments[4]. Mammaṭa paid great importance to the *alaṁkāras* by incorporating them in his definition of poerty[5]. *Alaṁkāra* is identified with beauty itself, not as instruments of beauty. Therefore the good poets have applied their minds in framing their verses in such an

embellished form which will make the verse beautiful. Though generally viewed as outer trappings, the *alaṁkāras* are natural to the Sanskrit poetry. It is, however, their judicious use, which makes the poem beautiful.

This paper attempts to show how our poet Bhandarkar has made this poem beautiful by means of poetic figures.

A study of the *SVC* reveals that the author of this epic poem was a master of versification and choice expression. A student of literary criticism will not fail to discern in his verses a large number of *alaṁkāras*, both of sound and sense. Many of them heighten the sense implied and rise to the state of *Rasavad alaṁkāra*. In the present paper thirty four figures have been identified, but the ones most commonly met with are Alliteration, Simile, Poetic fancy and Metaphor. All the figures occurring in this work have been identified and arranged and their references indicated. While these *alaṁkāras* have been arranged in an order, their definitions have been supplied from the works of poetics like *Kāvyaprakāśa* of Mammaṭa, *Kuvalayānanda* of Appayadīkṣita, *Kāvyādarśa* of Dandin and *Sāhityadarpaṇa* of Viśwanatha. These definitions and elucidation thereof, are intended to facilitate the study of the work from the point of view of its *alaṁkāra* content.

A poetic composition has its two aspects: words, which constitute its outer figure, and the connotations of those words i.e. meanings. Thus the *alaṁkāras*, which add charm to any poetic piece, can be of two types; decorating the words i.e. the *śabdālaṁkāras* and decorating the meanings i.e. the *arthālaṁkāras*. Those, which decorate the words, entirely depend upon the words for their

existence, for they cease to survive, as soon as another replaces a word. On the other hand, the *alaṁkāras* based on meaning continue to exist even with the change of letters and words.

Now, I shall deal with the *śabdālaṁkāras* first and then the *arthālaṁkāras*.

## 1. Anuprāsa (Alliteration)

Alliteration consists in the (consistent) similarity of (consonant) letters[6]. The figure most frequently occurs in this poem. An example is given here –

जीर्णं वस्त्रमिव त्यजामि सुखतस्तूर्णं स्वकीयं वपुः
पूर्णं कर्तुमथापि कार्यमवनौ कीर्णं यतिष्ये ध्रुवम् ।
यावद् ब्रह्ममयं समग्रमिति न ज्ञानं जगत्यां जनै-
स्तावत् प्रेरयितुं प्रयत्नपरता मन्ये मदीयं तपः ।।

*SVC*. XVIII 54

Other examples are I. 1, 2, 5, 6, 7, 9, 11, 12, 14, 33, 36, 37, II. 27, XIV. 3, 5, 11, 12, 26, XVII. 3, XVII 54.

## 2. Yamaka (Chime)

There is Chime when there is the repetition of letters in the same order with a different meaning[7]. We give here only an example of Padādipadānta-yamaka from the *SVC*.

इत्थं यमी रवेन्दुदिनानि लङ्का-
लंकारवद्बोधरुचिं वितेने ।
तेनेदृशं प्रेम नृणाममानं
मानश्च तस्मिन्नभवत् समेषाम् ।।

*SVC*. XIV 19

## 3. Citra

A poetic figure arising from the arrangement of letters which are placed in such a way that either i) they form an arrow, sword, lotus, drum, wheel, disc, plough etc., or ii) they can be read vertically, horizontally, crosswise or even in reverse order giving the same or different meaning. Our poet has composed only one citra-alaṁkara and that is presented in Harabandha. It is not given in the text but in a separate page before the beginning of the kāvya proper. The verse is presented here –

कन्दो नः स्यान्नवीनः कुमतिकृतितर्तिं नाशयन् गे यदेयः
श्रुत्यन्तप्राप्तसत्तप्रथितमतरतश्चित्रकर्माऽकलंकः ।
कर्ता सर्वसहां स स्वसृतिमतिरतिं सद्यतिः कीर्तिमूर्तिः
सप्रोद्यत्स्तृद्यविद्यः सततशतनतः क्षोणिवित्तो विवेकः ॥

After these three *śabdālaṁkāras*, now we take up the *arthālaṁkāras*.

## 4. Atiśayokti (Hyperbole)

It is Hyperbole when, 1) the object under consideration is described as if submerged in another, 2) the object is something (more than what it is) when an assumption is introduced by 'if' etc., and 3) when there is an inversion of course and effect[8].

An example of Atiśayokti:

प्रासादं नीयमाने यमिनि नरपतिर्मोचयित्वा तुरंगान्
युक्तान् दीप्तांशुमुक्ताफलरुचिरतरं स्यन्दनं राजकीयम् ।
कर्षन्स्वाभ्यां कराभ्यां सह जननिवहैः प्रीतियुक्तैः पदव्या-
मासीदीर्ष्यालुदेवैर्दिवि गमनपरैः साद्भुतं प्रेक्षणीयः ॥

SVC. XIV 26

Some other examples are XII.II, XIV.7

## 5. Ananvaya (Self-comparison)

A figure of speech[9] in which a thing is compared to itself, the object being to show that it is matchless and can have no other upamāna.

रामनादनगरीजनेश्वरः
पूजयन्प्रमुदितो यतीश्वरम् ।
यत्तदादरसमस्तदादरः
क्वापि तस्य तुलना न दृश्यते ॥

*SVC.* XIV 22

## 6. Apahnuti (Concealment)

It is Concealment when the object under reference is negated and another is affirmed[10].

An example of Apahnuti:

देवैः पुरा जलनिधेर्मथनादवाप्तं
पीयूषमेव रचितः स्थविरैः प्रवादः ।
सत्यं त्वनेन विदुषाम्बुनिधिर्जगाहे
बोधामृतं च मथितं जगते प्रदातुम् ॥

*SVC.* XIV 10

Here the object of comparison or the object to be described is negative and the standard of comparison, or the object not meant to be described, is affirmed in its place. Thus one finds here the concealment of the real nature of a thing and the ascription of an alien and imaginary character to it.

## 7. Aprastutapraśaṁsā (Indirect Description)

Indirect Description occurs when the object under reference is described by implication through the

description of something irrelevant to the context.[11] Viśvanātha, following Ruyyaka, accepts this figure also when an effect is justified by a cause or vice versa, either under a similarity or a contrast. When the description of something not connected with the context *(aprastuta)* serves to point to the object, which is meant to be, described *(prastuta)* it is Aprastutapraśaṁsa.

An example of Aprastutapraśaṁsa is given here from *SVC*.

कस्यान्तरं न भविता सवितारमुस्रेः
पूर्वां दिशं पुनरुपेतमुदीक्ष्य तुष्टम् ।
रात्रौ प्रसुप्तमखिलं किल जीवजातं
स्वस्वेषु कर्मसु नियोजयितुं पुरस्तात् ।।

*SVC*. XIV 1

In this verse Swamī Vivekānanda's arising is the principal theme (*prastuta*), whereas the description of the sun is only the secondary theme which is not connected with the context (*aprastuta*). The former is suggested by the latter and hence Aprastutapraśaṁsa-alaṁkāra.

## 8. Arthāntaranyāsa (Corroboration)

Corroboration is that in which a general or particular proposition is corroborated by another proposition, either through similarity or through difference.[12]

An example of Arthāntaranyāsa:

श्रद्धालुरासीज्जननी तदीया
धर्मप्रियादर्शवधूर्विशुद्धा ।
अजीजनत्सूनुमतो नरेन्द्रं
बीजानुरूपो ध्रुवमङ्कुरोऽपि ।।

*SVC*. I 16

Other examples are: I. 4, 9, III. 25, IV. 13, 20, 23, VI. 49, IX. 11, X. 14, 21, XI. 24, XII. 10, 38, XIV. 24, 42, 53

### 9. Utprekṣā (Poetic Fancy)

Poetic Fancy consists in presuming that the object under reference is identical with a similar object.[13]

An example of Utprekṣā:

तारा: सुराणां कुसुमोपहारा
नक्तं वियत्प्राङ्गणमाभरन्ति ।
उत्वे: सुधांशुस्त्रिदिवीविधातुं
भुवं सुधासान्द्रतलां करोति ॥

*SVC*.I 37

Some other examples are: Ii. 43, VIi. 75, IX. 4, XIi. 29, XIV. 8, 9, 20, XVII. 4.

### 10. Udāttam (The Exalted)

The description of prosperity exceeding all ordinary experience is Udātta or when the actions of the great are represented as subordinate or collateral to the subject in hand, it is Udātta.[14] By the description of the prosperity or abundance of a thing we exalt its greatness and by subordinating the great we exalt the greatness of the object under description.

An example of Udātta is given here.

लङ्कारथ्या: सुरभिसलिलैर्नागरा: सिक्तवन्त:
सालंकारै: पुनरुभयतस्तोरणै: सज्जिताश्च ।
राजास्माकं नयनरुचिर: केवलं योगिपूर्व:
प्राप्तो जिष्णुर्मुदितहृदया भाषमाणा: समाना: ॥

*SVC*. XIV 3

## 11. Upamā (Simile)

Simile occurs when different things having a common similarity are compared.[15]

An example of Upamā:

इत्थं विचाराहितमानसेन
हितः स्वधर्माम्बुनिधिर्जगाहे ।
ईशोऽस्य विश्वस्य परो नियन्ता
यन्ता रथस्येव धृताश्वरश्मिः ॥

*SVC.* I 2

Some other examples are I. 7, 11, 26, X. 3, 19, 26, XIV. 21.

## 12. Ullekha (Allusion)

When the same object is looked upon by different people as different things, it is Ullekha.[16]

An example of Ullekha:

धर्मस्यावासभूमिः प्रभवपदमिदं नित्यशो दर्शनानां
नानावीरैः सुधारैरविरतभवनात्स्वस्ति कालादनादेः ।
विश्वप्रेमप्रकर्षः प्रकृतिमधुरिमा मार्दवं भावनानां
एभिर्लोकस्य कर्तुं प्रभवति सततं नेतृतां भारतं नः ॥

*SVC.* XIV 3

## 13. Kāvyaliṅga (Poetic Reason)

When a reason is implied in a sentence or in a word something, it is termed Kāvyaliṅga.[17]

प्रतिगृहं पूजनमाञ्जनेय-
वीरस्य तस्याभिमतं तदासीत् ।

स्वतन्त्रतावीर्यपराक्रमाणां
प्रतीकरूपः स हि दिव्यतेजाः ॥

*SVC.* I 1

Another example is: *SVC.* XIV. 10

## 14. Lokokti (Popular Saying)

According to Keśava Miśra, Ukti is of four types[18]

Viz. loka, chheka, arbhaka and unmatta. Lokokti is the imitation of a popular saying.[19]

An example of Lokokti:

बलं जीवनं दुर्बलत्वं च मृत्युः बलं शाश्वतं सादलं सिद्धिबीजम्
बलं सौख्यकृद् दुर्बलं च दुःखं बलान्यर्जयध्वं बलान्यर्जयध्वम् ॥

*SVC.* XIV 33

## 15. Vikaswara (Expansion)

A general statement supports a special statement and a special statement again supports that general statement.[20]

An example of Vikaswara

इह हि मनुजस्यान्त्यं लक्ष्यं जगत्पतिरुच्यते
विषयपदवीमध्यारूढेऽमृतं न समश्नुते ।
अनुमृगतृषं धावन्ती काऽऽप्नुते हरिणी जलं
प्रभवति महान् धर्मो नेतुं नरं परमं परम् ॥

*SVC.* X 33

In this verse one special statement is made that only God is the ultimate goal of man and that cannot be achieved by a man who is attached to the sphere of the

objects like the deer who runs after a mirage cannot get water at all. To substantiate this general statement, a special statement is made i.e. only Dharma can help in attaining the highest goal of life.

## 16. Vinokti (Privative Description)

It is Vinokti when it is stated that without a certain thing the object described is defective.[21]

An example of this Alamkara:

वाणीयमस्य प्रसृताऽचिरेण
देशेऽखिले येन जना विना तम् ।
स्वं मेनिरे वञ्चितमेव चित्त-
मभूच्च तेषामधिकाधिकोत्कम् ॥

SVC. XIV 41

## 17. Virodha (Contradiction)

When something is said to be contradictory, even when there is no contradiction – it is the figure Contradiction.[22]

नुतिरियमतिभक्तिः कास्ति दीनस्य भिक्षो-
रपरहरितमित्वा चेन्मया किञ्चिदुक्तम् ।
जनिभुवमधिकृत्य प्रायशः सा प्रशंसा
श्रुतिविहितसृतेर्वा भारताध्यात्मशक्तेः ॥

SVC. XIV 2

## 18. Viṣama (Uneven)

It is the figure Viṣama when two unequal things are said to be related.[23]

तद्वैभवं! सोऽप्यसमो जनौघो
विज्ञानक्लृप्तिर्मनसाऽप्यचिन्त्या ।

तज्जीवितं कर्ममयं नवं क्व
क्व भारतं दीनतयाऽऽवृतं .नः ॥

SVC. IX 31

## 19. Vyatireka (Reciprocal)

When the upameya excels or falls short of the upamana, it is Vyatireka.[24]

उन्नतं शिखरमस्ति हिमाद्रेः
स्वामिनोऽपि च समुन्नतं मनः ।
आदिमं जडमशान्तकठोरं
शान्तिपूर्णमपरं मृदुवोधवत् ॥

SVC. VII 76

## 20. Śleṣa (Paronomasia)

Paronomasia occurs when, in a sentence the same words have different meanings which are capable of giving different meanings to the sentence.[25]

ज्ञानासिरात्तस्वचरित्रकञ्चुकः
सोपासनो विश्रुतमार्गणो गुणी ।
उष्णीषशीर्षण्ययुतः पदातिगः
स्वयं नियन्ता जगतीं जिगाय सः ॥

SVC. XII 51

## 21. Samāsokti (Brief Speech)

It is the Samāsokti if the irrelevant is also exemplified when the relevant is stated.[26]

न भारतं युद्धसमुन्नतिः स्या-
न्न चैति निद्रावशतामिदानीम् ।
शक्तिः पुनः कालमियं विजेतुं
संत्यक्तनिद्रः खलु कुम्भकर्णः ॥

SVC. XIV 30

## 22. Sahokti (Connected Description)

When a single expression by the force of a term denoting conjunction (saha, or its equivalent) signifies two facts, it is Sahokti, provided Hyperbole is at the basis of it.[27]

एकान्तमेकान्तरसस्य तस्य
स्वतन्त्रबुद्धेः स्थिरचित्तवृत्तेः ।
ज्ञानस्य लिप्सा वयसैव सार्धं
वृद्धिं गता शुद्धविचारशक्तेः ॥

*SVC.* I 20

## 23. Swabhāvokti (Natural Description)

When the form and action of children etc., are described as they are, it is Natural Description.[28]

अपीपिडच्चित्रकरीभिरात्म-
प्रसूं मुहुः प्रश्नपरम्पराभिः ।
श्रुत्वा न तर्काननुयोगयोग्या-
न्वस्तून्यसौ वेश्मगतान्यभांक्षीत् ॥

## 24. Saṁkara[29]

ज्ञानज्योतिर्नाशितध्वान्तजालं
सानन्दार्कं श्रीविवेकाख्यदीपम् ।
संस्कुर्वन्तं लोकमालोकपूर्णं
सीमातीतस्नेहसारं नतोऽस्मि ॥

*SVC,* I 3

## 25. Saṁbhāvanā (Supposition)

Saṁbhāvanā is a conjecture for the attainment of something else with the thought, "if it were so.[30]

कालोऽयं कठिनिश्रमस्य भवतो भ्रातर्वचः श्रूयता-
मुत्थाय क्रतुमारभस्व समये मन्येऽतिनिद्रं तव ।
माता प्राप्तनिजासना बलवती तन्द्राभिभूता मनाक्
तस्या आयतिरुज्ज्वला परमसौ युष्मत्प्रयत्नोश्रया ।।

SVC. XIV 34

## 26. Saṁsṛṣṭi (Conjunction)

When poetic figures (more than one) exist independently of and distinctly from one another in one substratum, either in a sentence or in a stanza, it is Samṣṛṣti.[31] This collocation of poetic figures is like the mixture of sesame and rice.

An example of Saṁsṛṣṭi of Rūpaka and Utprekṣhā:

आहोस्विदद्य मिलिता नवकर्मगंगा
ज्ञानार्णवेन महता सह तादृशेन ।
यस्मिञ्छतान्यवतरन्ति तरंगिणीनां
यत्रावगाहनवशादमृतत्वलाभः ।।

SVC. II 47

## 27. Dṛṣṭānta (Exemplification)

Dṛṣṭānta is the reflective representation of the common attribute, the object of comparison and the standard of comparison.[32] The two sentences which constitute Dṛṣṭānta possess reflective correspondence not only between the properties of the two sentences but also between the entities, which consequently stand to each other in relation of upameya and upamāna, and between other circumstances connected with them, if any. This figure has been used by our poet in the following verse:

संसारमंगलमसंभवमेव भाति
शिक्षोन्नतो न भविता महिलागणश्चेत् ।
वैहायसाध्वनि खगाः परिपुष्टदेहा-
श्छिन्नैकपक्षतिरयाः कथमुड्डयन्ते ॥

SVC. XVI 24

Other examples are: I. 50, III. 43, IV. 12, 17, X. 17, 20, 33, XII. 57, XVI. 24.

## 28. Nidarśana (Illustration)

When an impossible relation of things is taken to constitute similitude, it is Nidarśana.[33]

स देशभक्तिं हृदयेषु यूनां
सञ्चारयन् दिव्यगिरा जगाद ।
अहो प्रयाता रजनी सुदीर्घा
प्राच्यां नवोऽभूदरुणोदयोऽयम् ॥

SVC. XIV 28

Another example is : *SVC* XIV. 1

## 29. Nirukti (Derivation)

Nirukti is an artificial explanation of the derivation of a word.[34]

परस्त्वमसि चन्द्रमा नभसि भारतस्योदित-
स्ततोऽजनिषताखिलाः सरुचितारका निष्प्रभाः ।
नरेन्द्र इति विश्रुतो भवसि राजभिः पूजितो
जिताहितबलस्य ते सततराजता राजते ॥

SVC. XIV 24

## 30. Pariṇāma (Alternation)

Pariṇāma is a figure in which what is superimposed (upamāna or āropya) serves the purpose of the object of superimposition (upameya or aropita).[35]

समाजस्य यतीन्द्राणां मूलं विश्वप्रसारिणः ।
महामहीरुहस्यासीद् रामकृष्णाश्रमात्मनः ॥

*SVC.* VII 10

## 31. Praśnottara (Question & Answer)

का पुण्यभुः समुचिता जगतीतलेऽस्मिन्
किं स्थानमत्र परमेश्वरलाभसिद्धयै ।
नृणां च कर्मफलभोगपदं किमास्ते
तत्रोत्तरं श्रृणुत भारतभूरियं नः ॥

*SVC.* XIV 15

Another example is: *SVC.* XIV. 16

## 32. Rūpaka (Metaphor)

Metaphor is the figure when there is identification between the object compared and the object to which it is compared.[37] Here there is identification between Swami Vivekananda and the light of knowledge.

ज्ञानप्रभानिधिरयं जलधिं विलङ्घ्य
यन्नीतवानमितहिन्दयशोतिदूरम् ।
तस्मादसावनभिषिक्तनृपोत्तमोऽभू-
दस्माकमुन्नतमिह ध्रुवमुत्तमाङ्गम् ॥

*SVC.* XIV 9

Other examples are:

I. 1, III, 67 (Paramparitarupaka), 71, IV. 6, VI. 35

## 33. Preyas (Lovely)

The Preyas[38] is a felicitous expression. Later rhetoricians accept this figure where a feeling (*bhāva*) or sentiment (*rasa*) is subordinated to something else. Hemchandra treats Preyas as a kind of *Guṇībhūtavyaṅgya.*

An example:

लोकैः समर्चि हरिचन्दनपुष्पमाल्यैः
धूलिर्धृतास्य पदयोः शिरसि स्वकीये ।
सच्छत्रचामरपताकमथास्य पुर्यां
यात्रा समारभत विश्रुतराजचिह्नैः ॥

SVC. XIV 6

## 34. Mudrā (The Impress)

When some other object is indicated by the words which denote the object under description, it is the Mudrā.[39]

An example:

रिक्थानुरूपसमलङ्कृतभव्यवेश्म
न्यायोजिते निखिलधर्मसभाविभागे ।
उद्धर्षिणी निजमतप्रथिमाभिमाना
नानापथप्रथितपण्डितमण्डलीयम् ॥

SVC. X 1

In this verse the word *Uddharṣiṇī* denotes the metre Vasantatilaka along with the person who is delighted.

## Conclusion

From the above analysis of the *Alaṁkāras* occurring in *SVC* it is understood that the author of this epic poem is a brilliant poet of modern time. I do not have any hesitation in saying that his epic-poem is one of the best poems of our time. One can easily find a spontaneous overflow of the powerful feelings taking its origin from the emotion recollected in tranquility. The poet is a master of Sanskrit literary criticism. He has made an in-depth study of the principles of poetry especially the principles

of the Alaṁkāras. He uses Alaṁkāras only when they help in *rasaniṣpatti*.

Pandit Tryambak Bhandarkar likes to combine several figures in one verse and to mingle them in such a way as to make it difficult to discern what is the predominant image in the mind of the author. There are also stanzas some of which contain an admixture of a few figures of speech and some contain a congregation of a few of them independently. All these illustrate his proficiency in the use of Alaṁkāras and it is clear that he paid a great importance to them in his Mahākāvya. They add charm to his speech and enhance the gravity of its sense.

## References

1. *Srī Swāmi-Vivekānandacarita* (an epic poem on the life of Swāmi Vivekānanda with an auto-commentary), The Kashi Sanskrit Series 217, The Chowkhamba Sanskrit Series Office, Varanasi, 1973.

2. श्रीरामकृष्ण-युगमुज्ज्वलमेकसंस्थं
   जातं जनेष्वजनि विश्वजनीनमुच्चैः ।
   वन्दे तमन्धतमसावृतजीववृन्दे
   प्रज्वालितो जगति येन विवेकदीपः ।।

3. रूपकादिरलङ्कारस्तथान्यैर्बहुधोदितः ।
   न कान्तमपि निर्भूषं विभाति वनितापननम् ।।

   *Bhāmaha, Kāvyālaṁkāra*, Bihar Rashtrabhasa Parishad, 1962, I. 13 P. 7

4. सौन्दर्यमलंकारः *Kāvyālaṁkārasūtravṛtti* 3/2/14;
   तदतिशयहेतवस्त्वलंकाराः Ibid 3.1.2

5. तददोषौ शब्दार्थौ सगुणावनलंकृति पुनः क्वापि ।
   *Kāvyaprakāśa*, ed. & trans. by Ganganatha Jha, P. 4

6. वर्णसाम्यमनुप्रासः । *KP*. 319

7. अर्थे सत्यर्थभिन्नानां वर्णानां सा पुनः श्रुतिः यमकम् । *KP*. P. 324

8. निगीर्याध्यवसानं तु प्रकृतस्य परेण यत् ।
   प्रस्तुतस्य यदन्यत्वं यद्यर्थोक्तौ च कल्पनम् ॥
   कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः ।
   विज्ञेयाऽतिशयोक्तिः सा । *KP*. 390

9. उपमानोपमेयत्वे एकस्यैवैकवाक्यगे अनन्वयः । *KP*. 365

10. प्रकृतं यन्निषिध्यान्यत् साध्यते सा त्वपह्नुतिः । *KP*. 377

11. अप्रस्तुतप्रशंसा या सा सैवं प्रस्तुताश्रया ॥ *KP*. 383

12. सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ।
    यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ॥ *KP*. 406

13. सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् ।

14. लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ।
    यद्वापि प्रस्तुतस्याङ्गं महता चरितं भवेत् ॥
    *Sāhityadarpaṇa*

15. साधर्म्यमुपमाभेदे । *KP*.

16. बहुभिर्बहुधोल्लेखादेकस्योल्लेखः ।

17. समर्थनीयास्यार्थस्य काव्यलिङ्गं समर्थनम् ।
    *Kuvalayānanda*, 121

18. लोकच्छेकार्भकोन्मत्त भेदादुक्तिश्चतुर्विधा ।
    *Alaṁkāraśekharaḥ*, P.7

19. लोकप्रवादानुकृतिर्लोकोक्तिरिति गण्यते ।
    Ibid. P. 257

20. यस्मिन्विशेषसामान्यविशेषः स विकस्वरः ।
एकविशेषसमर्थनार्थमुपात्तस्य सामान्यस्य
समर्थनार्थं विशेषान्तरस्याप्युपादानं विकस्वरालङ्कारः ।
*Alaṁkāramuktāvalī*, P. 35

21. विनोक्तिश्चेद् विना किञ्चित् प्रस्तुतं हीनमुच्यते ।
*Kuvalayānanda*, P. 59

22. विरोधः सोऽविरोधोपि विरुद्धत्वेन यद्वचः । *KP.*

23. विषमं वर्ण्यते यत्र घटनाननुरूपयोः ।

24. आधिक्यमुपमेयस्योपमानान्न्यूनताथवा व्यतिरेक ।
*SD. Kārikā* 700

25. श्लेषः स वाक्य एकस्मिन् यत्रानेकार्थता भवेत् । *KP.* 379

26. समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत् ।
*Kuvalayānanda*, 61

27. सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् । *KP.* 412

28. स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् । *KP.* 411

29. अङ्गाङ्गित्वेऽलङ्कृतीनां तद्वदेकाश्रयस्थितौ ।
सन्दिग्धत्वे च भवति सङ्करस्त्रिविधः पुनः ।। *SD.* 63

30. संभावना यदीत्थं स्यादित्यूहोऽन्यस्य सिद्धये ।
*Kuvalayānanda*, Verse 126

31. सेष्टा संसृष्टिरेतेषां भेदेन यदिह स्थितिः ।

32. चेद् बिम्बप्रतिबिम्बत्वम् दृष्टान्तस्तदलङ्कृतिः ।
*Kuvalayānanda*, Verse 52

33. निदर्शना अभवन्वस्तुसम्बन्ध उपमापारकल्पकः । *KP.* 381

34. निरुक्तिर्योगतो नाम्नामन्यार्थत्वप्रकल्पनम्
*Kuvalayānanda*, Verse 164

35. विषयात्मतयारोप्ये प्रकृतार्थोपयोगिनि ।
परिणामो भवेत्तुल्यातुल्याधिकरणो द्विधा *SD.* P. 25

36. प्रश्ने यत्रोत्तरं व्यक्तं गूढं वाप्यथवोभयम् ।
प्रश्नोत्तरं तथोक्तानां संसर्गः संकरं विदुः ॥
*Vāgbhaṭālaṁkāra,* Verse 144

37. तद् रूपकमभेदो य उपमानोपमेययोः । *KP.* 369

38. प्रेयः प्रियतराख्यानम् । *Kāvyādarśa* II. 275

39. विन्यासविशेषवशाद्यत्राभिप्रायविशेषलाभेन मुदो हर्षस्योत्पत्तिः सा मुद्रा ।
*Alaṁkāraśekhara,* P. 7

No austerity can match calmness,
No joy equals to self-realisation,
No disease is more virulent than greed,
No dharma is superior to compassion.

– ***Chānakya***

# The Interpretation of Paraśurāma Myth in *Keralodaya*

*Dr. Dharmaraj Adat*

Paraśurāma is considered to be the sixth incarnation of Viṣṇu. He was a Brahmin, the fifth son of the sage Jamadagni and Reṇukā. By his father's side he descended from Bhṛgu and was, par excellence, the Bhārgava; by his mother's side he belonged to the royal race of the Kauśikas. He became manifest in the world at the beginning of the tretāyuga, for the purpose of repressing the tyranny of the Kṣatriyas. His story is told in the Mahābhārata, Rāmāyaṇa and in the Purāṇas. Thrice seven times he cleared the earth of the Kṣatriya caste and thus he filled the five large lakes of Samanta - Pancaka with their blood. The mythological tradition ascribes the origin of the land Kerala to Paraśurāma. According to one tradition he received it as a gift from Varuṇa and according to another he drove back the Arabian ocean and cut fissures in the Ghats with blows of his axe.

The early works like *Keralamāhātmyaṁ*, *Keralotpatti* etc. depend heavily on the mythological story of Paraśurāma for describing the origin of the land and the people of Kerala. Paraśurāma, who killed the Kṣatriyas

twenty one times, is supposed to have longed to atone for his 'sins' and so 'created' a new land - Kerala - out of the ocean by throwing his axe into it. He then invited large numbers of Brahmins from North India and gave the land to them as a gift. He also fixed the rules of conduct for these newly settled Brahmins as well as for others making the former the lords of the land and the latter mere dependents. This mythological story was later taken up by British historians and their Indian followers. The authors who prepared the *Malabar District Manual* (William Logan) and the *Travancore* and *Cochin* State *Manuals* (the former by Nagamayya and the latter by Achyutha Menon) based their works mainly on the same methodology in describing the origin of Kerala, though with modifications. They rejected the obviously absurd part of the story which relates Parasurama's creation of the land out of the Ocean. But they argued that behind the mythological story lies the truth that Kerala was once submerged in the Ocean, but was later thrown up by some geological processes like earthquake. Furthermore, behind the mythological story of Paraśurāma's gift of the land to the Brahmins, they discover the fact that Brahmins came to Kerala and settled themselves as the lords of the land.

Dr. K.N. Ezhuttacchan, the author of *Keralodaya*, a modern historical Mahākāvya on Kerala history, gives an honourable place to Paraśurāma myth in his kavya. He accepts the British interpretation of the myth and depicts Kerala's origin as in an earthquake. The poet narrates the mythological interpretation in the first two chapters of the kavya named the *Svapnamañjari*. The story begins with a description of Paraśurāma, the mythological hero, who

massacred the Kṣatriyas twentyone times and spent his last years doing penance on the slopes of the Vindhya mountains.[1]

पुरा पुरारिशिष्यः स परारिर्भृगुनन्दनः ।
उवास तपसा विन्ध्य-तटपर्णकुटीरके ।।

His weapon, the axe, was lying idle in a corner of his hermitage. Though the sage was unarmed, all beings avoided him. Rāma, who had attained the ultimate stage of penance, was seen annoyed by this loneliness. One day, with the axe in his hand, he approached Lord Brahman and told him of his grief.

अथैकदा विधिं प्राप्य कुठारैकवसहायकः ।
रामो व्यजिज्ञपद् बाष्प-श्वाससंभिन्नया गिरा ।।
पारयामि न संवोढुमिमामसुविघातिनीम् ।
एकान्ततामयि विभो कण्ठबध्दां शिलामिव
ब्रूहि मे देव केनाहं प्रियाद्विश्वकुटुंबतः ।
घोरशापेन पापेन बाह्यत्वं समवापितः ।।

Brahman consoled him and advised him to give up the weapon, the root-cause of his grief, and to devote his life solely to the quest for salvation.

स्वस्त्यस्तु भवते वीर नित्यसाहसकर्मणे ।
सुखायतिस्तवाकस्माज्जातानुशयवर्त्मनि ।।
समन्तपञ्चके तात तर्पिताः भृगुपूर्वकाः ।
मान्ये दग्धगलाः जातास्तव दर्पोष्णवारिणा ।।
अयं स परशुस्त्याज्यो धृष्टभाषाविकत्थकः ।
कल्पतामुपकाराय तव पौरुषवैचुती ।।

Taking comfort from the words of Brahman, Rāma returned. He had attained as if a new birth. He left the

Vindhya mounts. His companion, the axe, also followed him. The words of Brahman echoed in his ears and haunted him all through the way.

He reached the Western Ghats. The glittering Western ocean seemed to be a gem-studded cloak of the sky. He sat on a rock lost in contemplation. He remembered the words of Brahman, 'Give up the axe'. He took the axe and placed it in his lap and addressed it thus:

> Till now you accompanied me like a friend. But it is time for separation. Indeed, you are the real Rama on account of valour and reputation. For me they are only imposed attributes. Without you I have no name. People will ignore me. A man deprived of his valour does not deserve reverence. Still giving you up seems to be better. You may take rest in this ocean listening to the divine harmony of the waves.

सुहृद्वर्याय सञ्जातो वियोगः स्फुटमावयोः ।
तथापि श्वसिमि स्वैरं वज्रं तन्मे दृढं मनः ।।
वीर्येण वीर यशसा कर्मणा करणेन च ।
भवान् हि निर्णयं रामो मयित्वारोपितं पदम् ।।
सुषुप्तौ जागरे चैव मम बन्धुर्भवानभूत् ।
तत्क्षमस्वास्य मे तात कृतघ्नस्य विचेष्टितम् ।।
इत्युक्त्वा कम्पयन् शीर्षं दीर्घं निश्वस्य भार्गवः ।
लालयन्नश्रुभिस्तस्य चकारान्त्याभिषेचनम् ।।
ततः संस्तभ्य हृदयं हस्ते कृत्वा परश्वधम् ।
प्रक्षिपन्निष्कृपं दूरे यथा स्वं पूर्वजीवितम् ।।

With these words he threw the axe into the ocean. It went down the deep killing marine creatures even then.

When the axe struck it, the sea shrank with fear. The earth also trembled when it reached the bottom of the sea.[2]

At night, Rāma slept sound. Even the earthquake, which rocked the mountain, did not disturb his sleep.

तथाविधं व्योमलतानिकुञ्जं च्छित्वा समागच्छति मर्त्यवैरे ।
मृगेन्द्र सत्वोऽपि मृगार्भकाभो बभूव सङ्कोचितमूर्त्तिरब्धिः ।।
नगोपमे चाप्रतिषिद्धवीर्ये तस्मिन् गते सागरमूलभूमिम् ।
सर्वं सहाप्यार्तिभरादपाराच्चचाल नौकेव महातरंगे ।।
तथापरित्यक्तकुठारकेण रामेण दीर्घा समवापि तेन ।
सायं जनन्यङ्कनिविष्टमूर्तेः केलीशिशोर्भव्यमयी सुषुप्तिः ।।
अहो विशिष्टाद्भुतभाग्यसिद्धिः सम्पादितासौ मुनिना सुषुप्तिः ।
यदस्य भूकम्पविकम्पितांगो डोलाभवत्सह्यमहाचलोऽपि ।।

At dawn, when he got up from bed, like a butterfly from its pupa he saw the world enchanted as a new one. The wind which once neglected him, now began favouring him. The cuckoo's warbling made the hermitage a sweet haunt. The new world fascinated Rāma greatly. He smiled with great joy and it was a rare news to the butterflies. They spread it – the smile of Rāma – from flower to flower.

One day someone approached him with a beautiful child.[3] He spoke thus:

> You may recognise me as the protector of the Western wall of the earth, the Western ocean. Though I am of the well-known dynasty of the Seven Oceans, I live here as a servant. This child, my daughter, who lives with me in my cave surrounded by huge leviathans, has also become a servant like me. I do not like it.

So I want her to live with you. She will help you to fetch flowers for worship and do such chores. In your loneliness she will be a companion to you.

अथैकदा पुण्यफलानि कर्माण्यासेदुषो रामभृगूद्वहस्य
अवातरत् कोऽपि नरोऽग्रभागे स्वहृत्सुखस्येव बहिः प्रकाशः ॥
नमोस्तु ते सेतुहिमाद्रिसीम्नः क्षेत्रस्य विद्वन् भरतक्षमायाः ।
अवेहि मां पश्चिमगोपुरान्तपालं सदा जागरितं समुद्रम् ॥
गृहाण साधो तनयामिमां मे प्रियाकृतिं कल्पलताविकल्पाम् ।
इतःप्रभृत्यस्तु जयोऽनया ते मृणाल सूत्राभिनवायुधेन ॥
पूजार्थमापाद्य शुभप्रसूनान्याहृत्य चांभो विमलं झरीणाम् ।
सेविष्यते त्वां मम पुत्रिकैषा भवान्भवेदित्थमपूर्वपुत्री ॥

Then he gave the girl to Rāma and disappeared. Rāma was overjoyed. He built a new hermitage with bamboo poles and reeds. The girl was not homesick and spent her time in various games and sports. She built a playhouse and prepared their food. He also joined her and ate the food she cooked. His affection flowed spontaneously towards her.

She pulled his matted hair playfully and drew pictures on his robe made of bark. He made play-carts with the leaves of the jack-tree for her and long-tailed snakes of coconut leaves which pleased her more. He constructed temples of Śāsta and Kālī in order to please her.[4] He even took to farming and toiled in fields. The earth smiled seeing him a farmer with a sickle in hand. Days passed thus. His foster-child became a sweet young maiden. Rāma gave her the form of the earth so that none would molest her. Then he brought great Brahmins from the north and made them inhabitants of that earth.[5]

One day a handsome brave prince of the Bharata dynasty came there. When he saw the prince, Rāma forgot all his enmity towards Kṣatriyas. He, as a dutiful father, gave his daughter, the Earth (Kerala), to the prince in marriage.[6] He blessed them and went back to his penance.

आनाय्यविप्रानथ चौत्तराहान् कुल्यान् त्रयीपालनजागरूकान् ।
रामो भुवं तामधिवास्य रम्यां सिद्धिं परां पुण्ययुतां व्यतानीत् ॥
तदैकदा भारतवंशतन्तुर्दिग्दर्शन प्रस्तृतदीर्घनेत्रः
प्रपेदिवान् कोऽपि बली कुमारः कुमारतुल्यो मलयाग्र्यशैलम् ॥
तस्मै स्वकर्तव्यनिविष्टदृष्टिः प्रविस्मृतक्षात्रपुराणवैरः ।
ददौ स रामो निजभूतनूजां विद्यामिवाभ्यासगुणाधिकाय ॥
वितीर्य धीरः स वरिष्ठपुत्रीम् विभूतिमद्दिष्ट फलाभिपूर्तिम्
लघूकृतात्मस्थितकृत्यभारः कालाध्वसञ्चारमतिर्बभूव ॥

Thus the poet of *Keralodaya* in his kavya retained the story of Paraśurāma, but relegated to the Dream land, as stated by him:

अन्तर्हितेत्थमुद्दामकविसङ्कल्पचित्रिता ।
अद्भुतामृतनिष्यन्द ललिता स्वप्नमञ्जरी ॥

In order to retain the myth in the kavya the poet created some fanciful scenes and introduced Brahma and even the Arabian sea for the smooth development of the story. All these incidents are included in the cluster of dreams. This itself shows that the story narrated in this part is not history but only a dream that happened in the poet's imagination.

## Notes

1. We can see a close similarity in the characterisation of Paraśurāma in Keralodaya and in the poem

"Maẓhuvinte Katha" (The story of the axe) of the well-known Malayalam poetess N. Balamani Amma. See *Maẓhuvinte Katha*, Mathrubhumi Printing and Publishing Co., Calicut, 1969.

2. The geological interpretation that Kerala rose out of the sea by earthquake underlies these poetic fancies.

3. The Western sea presents the land of Kerala to Parasurama – a poetic imagination. The legendary story is that the sage threw his axe and recovered the land. In the representation of 'Kairali' as the foster child of Parasurama, Dr. Ezhuttacchan seems to have been influenced by the description made by Kappana Krishna Menon. (See *Kairali*, Calicut, 1960)

4. This is according to the tradition available in various Keralotpatti texts. Paraśurāma is believed to have built Śāsta and Kālī temples on the borders of Kerala.

5. Tradition says that Paraśurāma brought Brahmins from Ayodhya (Ahicchatra) and other places of the North India to colonize the land of Kerala.

6. There is a story that Udiyan Ceral, the first Cera prince sent food to the fighting armies of both parties in the Mahābhārata war. (See the song by Muranciyūr Mutinagaraya, Puranānūru, Kerala Sahitya Academi, Trichur, 1969, 2. This may point out the connection of the Ceras with the Bharata dynasty. However, this is made here the basis of the poetic conception that Parasurama's daughter (Kerala) was given in marriage to a Northern Prince.

# Sri Aurobindo and Mystic Literature

*Dr. M. Murugesan*

India has been known for her mystics from the age of the Vedas and the Upanishads. Even in this age of science and technology, mystics are not uncommon and the interest in the study of mystical literature has not diminished. The twentieth century has witnessed two great mystics, Bhagavān Ramaṇa Maharṣhi and Sri Aurbindo. Though all mystics agree that the Absolute is One, the expression of their experience differs according to the intensity of their experience and the religious environment in which they grew. The relationship between a creative writer's life and his work is an issue that has been much discussed but not resolved. Yet, the life-experience of a mystic finds effective expression in his writings and his literary creation becomes a vital record of his inner, spiritual experience. A study of the inner, psychic as well as the external life of a mystic is a means to interpret the recorded experience in his poetry. It is in the light of these facts, that this article attempts to study the life and the mystical works of Sri Auribindo.

Sri Aurobindo was born in Calcutta on August 15, 1872 as the third son of Krishnadhan Ghose, an eminent

physician and Swarnalatha Devi, a Bengali poet. As Krishnadhan Ghose was highly westernized he sent Sri Aurobino and his two brothers to Loretto Convent at Darjeeling in 1877 with the sole aim of bringing them up in the British way of life, keeping them away from Indian Culture. Since Sri Aurobindo had an innate ability to absorb whatever he saw and heard he was the darling of every one at the Loretto Convent. Even at the tender age of six he had experienced a kind of mystical trance. He said, "I was lying one day when I saw suddenly a great darkness rushing into me and enveloping me and the whole Universe."[1]

After two years of study at Darjeeling, Sri Aurobindo was taken to England in 1879 along with his brothers and was educated privately by Mr. and Mrs. Drewetts. On his own Sri Aurobindo studied the Holy Bible, Shakespeare, Shelley and Keats and wrote a few verses too. He joined St. Paul's School, London in 1884, won several prizes for general proficiency and secured the Senior Classical Scholarship. He joined King's College, Cambridge, passed the first part of the classical Tripos in 1890 with credit and won the Rawley Prize for Greek iambics. Meanwhile he got through the ICS Examination but he did not appear for the riding test. Evidently he avoided becoming a tool in the hands of the British. Attracted by Sri Aurobindo's proficiency in English, Greek, Latin and the sharpness of his intellect, Gaekwar, the Maharaja of Baroda, who was then in England offered him a post in the Baroda State Service.

On landing in India on setting foot on the Apollo Bunder in Bombay, Sri Aurobindo experienced a vast calm

surrounded him as though he had returned to the protection of a mother and this calm remained with him for a very long time. In 1894, one day while he was going in a horse carriage in Baroda he suddenly found himself in danger of an accident. But he had at that very moment the Vision of God surging up from within and averting the accident. On another occasion when he was in Kashmir with the Maharaja of Baroda Sri Aurobindo had another spiritual experience while walking on the ridge of the Śankarāchārya Hill. He speaks of this experience thus: "There was realization of the vacant Infinite while walking on the ridge of the Takhti-suleman in Kashmir."[2] Later on a similar experience of Mahakali's living presence filled him with rapture on the banks of Narmada.[3] Sri Aurobindo had a series of such mystic experiences and they gradually got transformed into divine poetry. Citing from D.K. Roy's writings, A.B. Purani states that Sri Aurobindo started writing the epic *Sāvitrī* as early as 1899, and it was "the first germ of the great poem which ultimately ended in the epic."[4]

His innate ability to learn languages helped him master Samskrit, Marathi and Gujarati and he submerged himself in the richness of Indian Classics. His creative impulse found expression in his poetry; his mystic experiences drew him to yoga and his patriotic zeal to politics. Hence, he tried to integrate spiritual power and creative ability in establishing a divine land on earth.

Meanwhile, after serving in various posts in the Baroda State Service he joined as a lecturer in English and French in Baroda College, became Professor in 1900 and Vice-

Principal in 1905. He became an 'unknown' leader of the secret revolutionary movement to liberate Mother India using the Soul–Force in politics. To facilitate the Nationalists, he relinguished his Vice-Principalship at Baroda and joined the National College, Calcutta in 1906 as Principal. Further, he became the editor of the "Bande Mataram" without revealing his name, and was arrested in July 1907 for having published a 'seditious' article. He was acquitted for want of evidence. When the Indian National Congress divided into two – the Moderates and the Extremists in 1907, he stood with the latter and espoused a violent spiritual force to liberate Mother India.

Sri Aurobindo, as per the instruction of Vishnu Bhaskar Lele of Baroda, a Yogi, kept himself within a room for three days in deep meditation and experienced a great silence which remained with him for ever. This benign silence pervades all his writings. He writes about this experience thus: "In three days – really in one – my mind became full of eternal silence – it is still there."[5] Commenting on this experience Prema Nandakumar writes that Sri Aurobindo resumed his normal round of activities but acted only from the level of the "Universal Mind" – all egoism and personal calculation being eliminated for ever. "Yoga had thus cleansed and liberated him from the prison – house of egoistic mind and thereby put him in contact with a 'vast sight – empire and thought – empire' ".[6] On account of this his mystic experience gained more intensity.

When he was imprisoned in Alipur Jail for one year in connection with the Killing of the Pringle Kennedy Ladies in 1908 Sri Aurobindo experienced solitude, calm and

ineffable joy in his heart. The walls of the jail, the branches of the tree and the bars of the cell appeared to his as Vasudeva and felt the arms of Sri Krishna around him as that of a friend and lover. Even the thieves, the murderers and the swindlers appeared as Vasudeva to him. Sri Aurobindo explains this experience in his speech at Uttarpara thus: "This was the first use of the deeper vision He gave me. I looked at the prisoners in the jail, the thieves, the murderers, the swindler, and as I looked at them I saw Vasudeva, it was Narayana whom I found in these darkened souls and misused bodies."[7] It was a few days after this experience that he was acquitted.

In the beginning of 1910 under the direction of 'Divine Call' Sri Aurobindo proceeded to Chandranagore, a French territory and from there arrived at Pondicherry – another French territory, on April 04, 1910.

Immediately after his arrival at Pondicherry, Sri Aurobindo concentrated on silent Yoga integrating the body, the mind and the heart and thereby integrating all the three yogas – Karma, Jñāna and Bhakti – into one 'integral Yoga'. Indeed silent yoga does not mean 'inaction' but it means only 'action in silence'. This makes human beings perfect. Sri Aurobindo says:

> The object of the Yoga is to enter into and be possessed by the Divine presence and consciousness, to love the Divine for the Divine's sake alone, to turn our nature into the nature of the Divine, and in our will and works and life to be the instrument of the Divine. Its object is not to be a great Yogi or a Superman (although that my come) or to grab at the

> Divine for the sake of the ego's power, pride or pleasure. It is not for Moksha though liberation comes by it and all else may come, but these must not be our objects. The Divine alone is our object.[8]

Individual perfection paves the way for the perfection of society and for making the world 'a Divine Land' and the life a 'Life Divine'. This transformation is aimed at bringing down the Divine to the earth. In other words as the Divine descends on the individual he becomes a 'super mind' or a being of Truth–Consciousness.

Madame Mirra Richard of Paris, a visionary herself, arrived at Pondicherry in 1914, joined the "Ashram', had a revelation and realization and attained 'a total perfection' of becoming the 'mother' of all. She, who is now adored as 'the Mother', launched the magazine *Ārya* with the blessings of Sri Aurobindo and projected the 'Integral Yoga', to promote the concept of a 'Life Divine' on the earth. Sri Aurobindo's philosophical treatises and literary articles, plays and poems appeared in *Ārya*. *The Life Divine, The Synthesis of Yoga, The Secret of Vedas, Essays on the Gita, The Psychology of Social Development, The Ideal of Human Unity, The Foundations of Indian Culture* and *The Future Poetry* were published in this magazine. The Mother kept herself away from 'ashram' by returning to France for a spell of five years due to the menace of World War I; she came back to the 'ashram' in 1920 and brought the global view of the 'ashram' into existence. The 'ashram' grew into a 'big family' projecting the World Family' as its motto. The 'ashram' has been a centre of collective progress towards the Life Divine.

Sri Aurobindo realized the Divine Grace on November 24, 1926 which is known as the "Siddhi Day' or the "Day of Realization'. It is said that a power of consciousness called 'Mind of Light' was brought down by Sri Aurobindo on that day. Thereafter, Sri Aurobindo withdrew himself into complete seclusion, leaving the 'ashram' under the care of the Mother. He engaged himself in meditation always and attempted to bring down the Divine Life on the earth. He recorded his experiences in his writings. He went on revising his magnum opus *Ṣāvitṛī* to give a final shape to it. Now and then, the intimate disciples met him with the queries for enlightenment. He answered all of them in writing. He gave 'darshan' only on four days a year: his birthday, August 15, his 'Siddhi Day', November 24, the Mother's Birthday, February 24, and the day of her second arrival April 24.

Since he had introduced Soul Force into politics, realized the Divine within and recorded his vision in his epic *Sāvitrī* he decided to withdraw from his moral body and to keep his presence as a Divine Force. He passed away in the early hours of December 5, 1950. "His body was glowed ... with such a concentration of Supramental Light that there was no sign of decomposition for the next four days."[9] His body was laid in the specially built tomb on December 9, 1950.

In his Yogic corpus *The Life Divine*, Sri Aurobindo has set down some points of reference to bring down the Supramental Light to transform the life of humanity into a life Divine. *The Life Divine* is in two volumes of which the first volume is entitled 'Omnipresent Reality and the

Universe'. The first deals with the problem of the nature of the ultimate Reality and the way it is related to the universe of the triple existence of Matter, Life and Mind. According to Sir Aurobindo, the link is the Supermind. The second volume is in two parts of which the first is titled 'The Infinite Consciousness and the Ignorance'. The nature of the Ultimate Reality in its relationship with the Infinite consciousness is detailed here. Sri Aurobindo here explains Dream, Hallucination and Illusion. Ignorance is analyzed in its relation to knowledge. The second part entitled 'The Spiritual Evolution' deals with Sri Aurobindo's concept of Spiritual Evolution. He explains the theory of evolution and arrives at the conclusion that the summit of the evolution is the ascent from Mind to Supermind. In between the Mind and the Supermind, there are various intermediary sages. In other words, Mind and the Supermind are divided by a thin veil called 'ego' or 'Māyā' (illusion) or 'avidya' (ignorance). When this thin veil is pierced through, the Divine Life comes into existence. Precisely, *The Life Divine* shows forth the blossoming of the future ideal humanity along with the philosophical and epistemological nuances involved in the process.

According to Sri Aurobindo, the culmination of the evolutionary progress is achieved through a triple transformational (i) the psychic (ii) the spiritual and (iii) the Supramental. Initially, the psychic being ('Cytya – purusha') which is an immanent principle behind mind, life and body undergoes transformation. When this divine spark within us is awakened, pure effulgence floods our body, life and mind inwardly leading to a quick realization of the Absolute. In the next stage of the spiritual progress, there occurs

an upward evolution resulting in achieving the higher plane of the Supraconscient. In the final stage of evolution, i.e., the Supramental transformation, there is the experience of the vacant Infinite or 'Nirvana'. It can be observed that each transformation along with the state of consciousness related to it has got a definite place and function. For instance, the psychic transformation should be first and it converts body consciousness into life consciousness.

It is believed that the philosophy expounded in *The Life Divine* has been given a poetic mould in *Savitri*. It means that a background to some of the concepts portrayed in *Sāvitṛī* is provided in *The Life Divine*. Moreover, the epic Savitri was begun as early as 1899 whereas *The Life Divine* was written between 1914 and 1921. *Sāvitṛī* was revised and rewritten in accordance with the dictates of the Supermind till Sri Aurobindo partly brought down the 'Supramental Light' on December 5, 1950. The knowledge of *The Life Divine* will be an aid in understanding *Sāvitṛī*. The real meaning of the mystical epic can be understood only by experiencing the benign influence of Sri Aurobindo's mystical poetry by chanting it slowly like "mantra' and allowing the soul to respond to the mystical vision embodied in this 'Epic of the Soul'.[10]

Similarly, the highest intensity of the soul's vision of Truth gets transformed into vocal form. It is the Soul-feeling, Soul-sight and spiritual sense that are experienced while reading *Sāvitṛī*. Since Sri Aurobindo is himself a seer, hearer and realiser of the vision of the Real, he has portrayed the Eternal, the True, the Beautiful, the Delightful and the Divine in *Sāvitṛī*. He himself acknowledges that

poetry is essentially a Soul-act, the true creator and enjoyer of poetry is the Soul. Poetry proceeds froth from the Absolute and ends in the Absolute. Poetry aims at creating a life beyond, and the reader,

> (He) walks in naked heavens of joy and calm,
>
> Sees the God – face and hears transcendent speech.[11]

In *The Future Poetry*, he again asserts:

> The poetic vision of life is not a critical or intellectual or philosophic view of it, but a soul-view, a seizing by the inner sense; and the Mantra is not in its substance or for poetic enunciation of a philosophic truth, but the rhythmic revelation or intuition arising out of the soul's sight of God and Nature and the world and the inner truth.[12]

Hence, it can be said that the soul's sight of the Absolute and life is portrayed in *Sāvitrī*.

The Legend of Sāvitrī portrayed in 700 verses in Vyasa's the *Mahābhārata* stirred the soul of Sri Aurobindo to such an extent that his heart poured out a perennial spring of mystic vision that runs to 23,813 lines. Aswapathy in *Mahābhārata* story penances for 18 long years for progeny. Sympathizing with him the Goddess of dawn Savitri, grants him the boon of a daughter. The child is named after the Goddess, gets married with the ill-fated Satyavan the son of Dyumathsena the exiled king of Shalwa. As destined Satyavan dies in a year but Savitri pursues his soul in the land of Death. In order to get

back Satyavan she confronts God of Death. Succeeding in her attempt Savitri comes back with Satyavan. Sri Aurobindo transforms this legend into an epic and a mystic symbol to express his vision and message of making earth the heaven and the life the divine life.

The epic is divided into 12 books of 59 cantos. In tune with the epic tradition 'this epic of soul' begins 'in media res' at the critical moment of Satyavan's impending death and Savitri's predicament over the issue and her unassailable faith in defeating 'Death' itself. Outwardly, it is Sāvitṛī's conjugal love for her husband Satyavan that motivates her to encounter Death; but in the deeper analysis it is Savitri's love for humanity as a whole that makes her vouchsafe 'immortality to humanity on the earth – "redemption of the entire humanity".[13] Since the predominant factor in Savitri's role is love and union her penance becomes 'Bridal Mysticism'. Aswapathy ascends step by step to the summit of meeting the Mother of the Universe, the Creatrix and through his unshakable penance he makes the Mother descend on the earth to save mankind. Since the predominant factor in Aswapathy's Yoga is the involution of the divinity and the evolution of the individual soul – the descent and the ascent – Aswapathy's 'tapasya' may be denoted as philosophical mysticism. Indeed, mysticism "is the crown and the roof of all religious life" [14] and Sri Aurobindo's mystic vision has been transformed into literature.

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# 'अविद्यया मृत्युं तीर्त्वा विद्ययामृतमश्नुते' - एकं विचिन्तनम्

*Dr. Ushadevi*

जातः पुरुषः विद्याविद्याविवेककरणेऽसमर्थः प्रथमतः अशनायापिपासादिस्वाभाविकप्रश्नपरिहारार्थं यतते इति साधारणम्। तृप्तस्सः स्वमनःप्रक्षेपितप्रश्नमध्ये कण्टकेषु पत्र इव स्थितः संसारदुःखसागरं तर्तुमभिलषन् यथार्थविद्यास्वरूपावगतावुत्सुकः तद्विषयकविचारं करोति। अशनायादिशारीरं दुःखं यद्यपि परिहृतं तथापि पारिस्थितिकेभ्यः विषयेभ्यः दुःखमेवानुभवपथमागच्छति सामान्यजनस्य। तद्दुःखनिवारणे विद्यैव सदुपायभूता, ज्ञाते एव दुःखमूले तन्निवारणस्य सुशकत्वात्। एवं ज्ञानस्य सर्वोत्तमतां विजानन्पुरुषः ज्ञानस्वरूपविवेचने मग्नः। एतज्ज्ञानस्वरूपं निष्कृष्य प्रतिपादितमीशावास्योपनिषदि। इदं दृश्यमानं सर्वमीशा ईश्वरेण, मायोपाधिकेन परमात्मना व्याप्तम्। आधारभूतात्तस्मात्तत्त्वादन्यत्सर्वमयथार्थं सलिलबुब्दुदवदापेक्षिकं चेति विविच्य मानवजीवनमत्राहंममाभिमानविहीनं भवतु इत्येष सन्देशः अस्या उपनिषदः नामत एव सूचितो विज्ञेयः।

दृश्यमानेऽत्र संसारे अहममाभिमानवतः प्रतीक्षितस्थानमानादिलब्ध्यभावे दुःखोत्पत्तिः, तथा ममत्वबुद्ध्या गणितान् चेतनानचेतनान्वा विषयान् नष्टान् दूरतः प्राप्तान् वा दृष्टवा च दुःखस्यैव प्रतीतिः। प्रायोगिकबुद्धिमतः पुरुषस्यैतादृशाभिमानः नाट्ये एव तिष्ठतीत्यतः तस्मात्तस्य दुःखसंस्पर्शः वस्तुतो न जायते। अन्यानुद्दिश्यैवंविधवर्तनं यद्यपि सुकरं तथापि स्वल्पाकारे स्वजायापुत्रसम्मिलिते कुटुम्बे पूर्णतः नाट्यरूपेण स्थितिर्न कस्यापि सुशका। एवं यथाकथञ्चित् दुःखमेव संसारिणो मानवस्य सुलभम्। तन्निवारणे उपायमन्विष्यन पुरुषः ईशावास्योपनिषदं श्रुत्वा तत्सन्देशे आकृष्टो भवेत्। दुःखनिवारणे दृढ उपायः विषयसङ्गसंत्यागात्रान्योऽस्तीत्यस्या उपनिषदः सूचिन्दितं मतम्। परिपूर्णतया संसारबन्धत्यागः मानवैर्यद्यपि न शक्यस्तथापि क्रमेण स्वमनः परिपाककरणेन बन्धानां दार्ढ्यं लघूकर्तुं शक्यं तद्वारा तज्जनितदुःखप्रभावोऽपाकर्तुं च शक्य इति तत्र प्रतिपादितम्। एतेन संसारस्य

तदन्तर्भूत- विविधविषयाणां च बन्धरूपत्वादविद्यात्मकत्वम्, अत एव तद्विपरीतरूपस्य विषयसंत्यागात्मकस्य मोक्षस्य विद्यारूपत्वं च विवेकिभिः निर्धारितम्।

ईशावास्योपनिषदि विद्यायाः सर्वोत्तमता सर्वजनविज्ञेयतया ख्यापिता। अविद्यावतः पुरुषस्य दुर्दशाप्यनावृतात्र। आमुखरूपेण कर्मणां व्यावहारिकतले सिद्धं प्रामाण्यमनूद्य तदनु तेषामविद्यात्मकत्वं प्रकाशितं महत्यस्मिन् लघ्वाकारे ग्रन्थे। इह लोके पुरुषेण शतायुषापि स्वजीवनयापनं कर्माणि कुर्वन्नेव कर्तव्यमस्ति1। रजःप्रधानस्य पुरुषस्य कर्मानुष्ठानं विनान्यथा जीवितुमलम्। तथापि रजःप्रधाने तस्मिन् चेतनः परमात्मा वर्ततेऽन्तर्यामितया, एतत्कर्मानुष्ठानं स्वभावसिद्धं कथञ्चिदपि नात्मनि संबध्यत इत्येतत्र विदितं मानवैः। सुखदुःखकराणि कर्माणि कृत्वा मानवाः "तत्फलसंबद्धोऽ" हमिति विपरीततया गणयन्तः याथार्थ्यं न विजानन्ति। अहमित्यभिमानः विज्ञानाभावेऽस्मिन् हेतुभूतः। अभिमानरहितबुद्ध्या विलोक्यते चेत्सर्वमपि जगत् सर्वेषां जन्तूनां समभावेनाभ्युदयनिःश्रेयसप्राप्तये भवति इत्येष प्रकृतिनियम इति ज्ञातुं शक्यते। तस्मादभिमानसंत्याग एव मानवैः प्रथमतया करणीयः तदनु क्रमेणाभिमानिकविषयाणां संत्यागः शक्यते कर्तुम्। तेन दुःखलघूकरणमप्यनायासतया संपद्यते। विषयसंबन्ध परित्यागेन विद्योन्मुखं गच्छतः मनः परिशुद्धतामेति। परिशुद्धे मनसि विद्योदयः, तत्प्रभावप्रकाशादविद्याविवेकग्रहणं च सूपजायेते। अविद्यापटलपिहितनयनानां दुःखभूयिष्ठा गतिः लोके, शास्त्रेषु च सुप्रसिद्धा2। तथा च विद्याप्रकाशयुक्तमानसानां परमानन्दजनिका गतिः सर्वत्रोपनिषत्सु प्रपञ्चिता3। एवं त्याज्यग्राह्यविवेकबुद्ध्या विद्याविद्येऽवगन्तव्ये।

अस्यामुपनिषदि निर्धारिताविद्या यद्यपि न निर्बूता तथापि तया मृत्युतरणं निरूपयितुमशक्यम्। 'अविद्यया मृत्युं तीर्त्वा'4 इत्यस्य मन्त्रस्य शङ्करभगवत्पादैरपि मृत्युतरणे अविद्यायाः सामर्थ्यप्रदर्शकं व्याख्यानं कृतमवलोक्यते। तैरेवमुक्तम्- 'अविद्यया कर्मणाग्निहोत्रादिना मृत्युं, स्वाभाविकं कर्म ज्ञानं च मृत्युशब्दवाच्यम्, उभयं तीर्त्वातिक्रम्य विद्यया देवताज्ञानेनामृतं देवतात्मभावमश्नुते प्राप्नोति' इति। पदानां सन्दर्भानुसारमर्थोपादानं साधारणमेव। किन्तु वाच्यार्थान्वयबाधे एवान्यः अर्थः उपादेय इत्यपि सर्वाभिमतम्। त्युक्प्रत्ययान्तस्य मृङ्धातोः शरीरत्यागः प्राणत्यागः चार्थः व्याकरणशास्त्रोदितः। मरणदुःखस्य सर्वदुःखोच्चस्थायित्वमङ्गीकृतं सर्वैः योगिभिः मरणदुःखस्याभिनिवेशाख्यक्लेशेऽन्तर्भूतत्वं प्रतिपादितमास्ति5।

अद्वैतवेदान्तशास्त्रदिशा जननमरणरूपचक्रस्यात्यन्तमावर्तनमेवाविद्यया जायते। एकस्यैव मरणदुःखस्य सर्वोच्चभावं चेदनेकेषु ताहशदुःखेषु संप्राप्तेषु कः प्रसन्नो भवेत्? 'मृत्योः स मृत्युमाप्नोति य इह नानेव पश्यति'6 इति नानात्वदर्शनवतः मृत्योः विधानात्, कर्मणां च नानात्वदर्शनानुसरिणी कर्तव्यतैवास्तीति लोकवेदसाधारणत्वाच्च कर्मणा मृत्युतरणं संभावयितुमप्यशक्यम्। स्वर्गादिकर्मफलम् अप्यनित्यम् इत्येतत् सुविदितम्। अतः अविद्यया मृत्युरेव संभवतीति सुनिश्चित्य विज्ञाय विद्यया मरणरहितं पुनर्जन्मरहितं च मोक्षस्थानं प्राप्तव्यमिति सूचितार्थः द्रष्टव्यः। वैषयिकदुःखतः मरणदुःखपर्यन्तं दुःखमेवाविद्याया उपहारभूतं हश्यते, अतः दुःखानि हित्वा परमानन्दपदवीप्रापणे अमृतस्थानविवेचने चोपादानभूता भवति विद्या।

एवं प्राप्ते श्लोकस्यास्य व्याख्याने किञ्चित्परिष्करणं प्रतीयते। तद्यथा- 'अविद्यया जायमानं मृत्युं विद्यया तीर्त्वा अमृतमश्नुते' इति यद्युच्यते तर्ह्यर्थवत्ता न बाधिता भवेत्तथा च सर्वोपनिषत्सन्देशः सन्यग्विभाति। सार्वकालिकस्य सार्वजनीनस्य चौपनिषदस्य दर्शनस्य अधुना प्रसक्तिरप्यनेन मन्त्रेण दर्शिता। मानवेन परिस्थितिसुरक्षा स्वकर्तव्यभूतेति विज्ञाय सर्वलोकसुगतिसिद्ध्यर्थं प्रयतनीयम्। तदा तस्यामरत्वमिहलोके ख्यापितं भवेत्। एवं सर्वेष्वपि लोकेष्वमरपदप्राप्तये उपादानभूता विद्या तमोरूपाविद्यानिवृत्तौ [illegible]पटुतया अवतिष्ठते।।

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